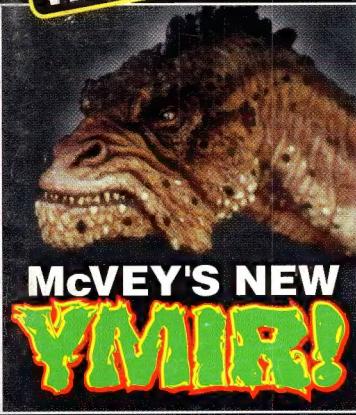


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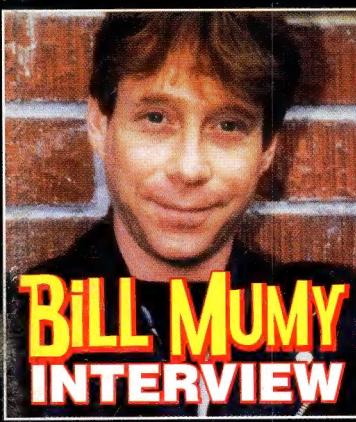
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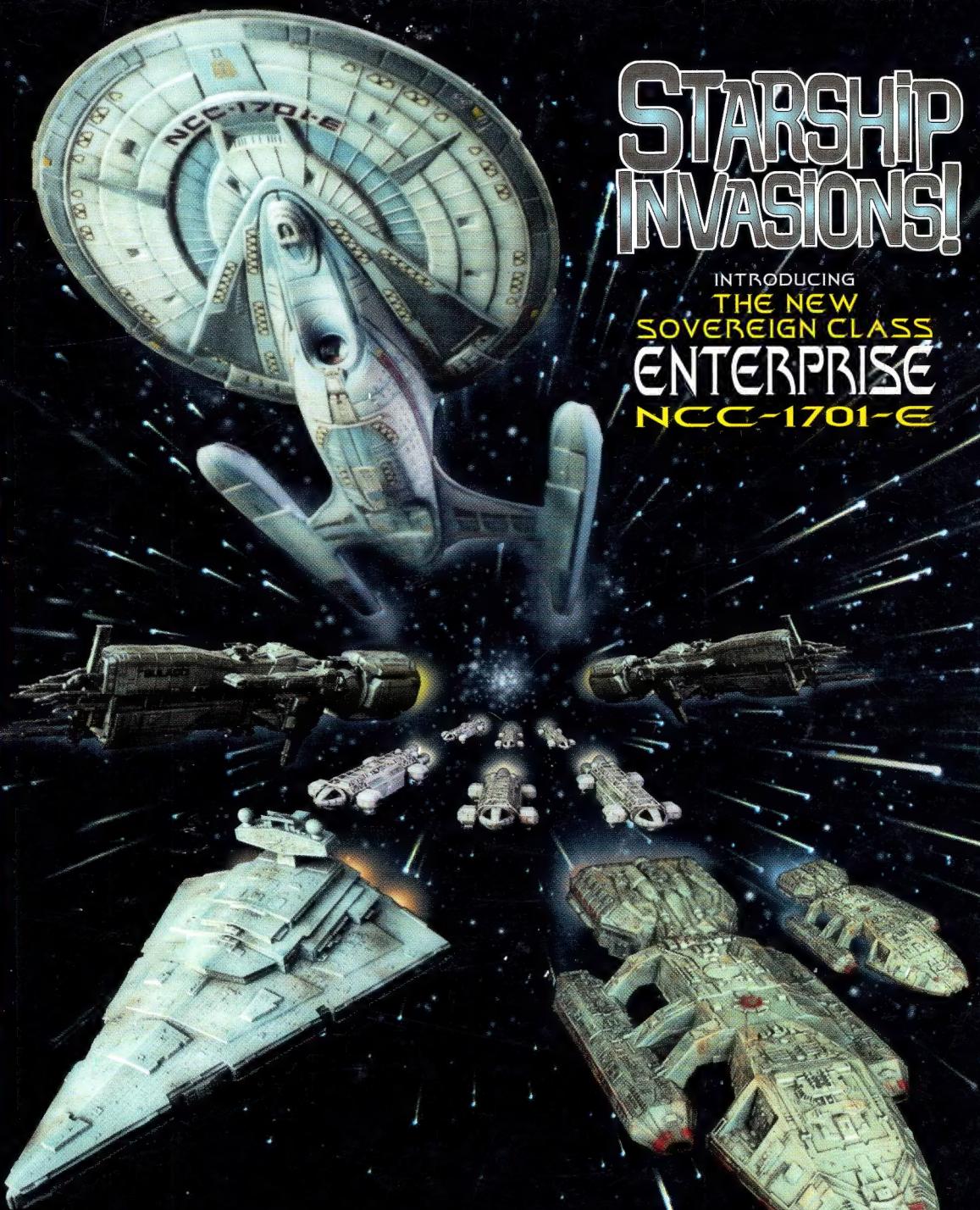


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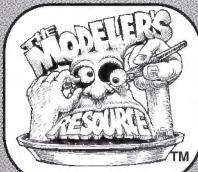
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Our Three-Fold Mission Statement

Our Magazine: Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information, for your modeling needs.

Our Customer Service: Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

Our Products: Providing, high quality, affordably priced items.

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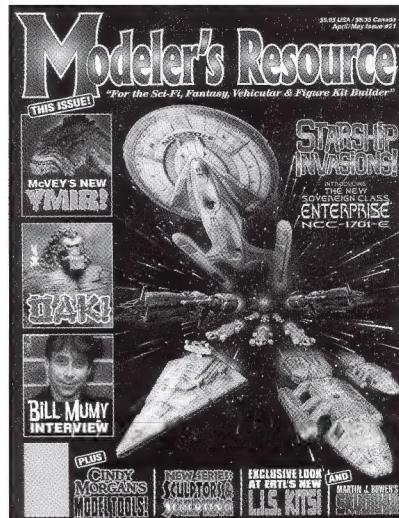
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Behind the Curtain

THIS ISSUE'S COVER

SPACE...THE FINAL FRONTIER

(Not really, but it sounds good.) We're exploring the possibilities in space in this issue. Bill Craft threw some new and old kits together and placed them all in the same universe for the photo. Check out his article this issue on the new *Enterprise E* from Ertl.



Kits pictured built/painted by Bill Craft (space ships), Fred DeRuvo (Oak) and Tom Gilliland (Ymir). Main cover photo by Bill Craft © 1998 The Modeler's Resource. All rights reserved.

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FEATURES

SCI-FI WORLDS OF BILL MUMY
with Jim Bertges

Bill Mumy is best remembered for LIS, but did you know that he's into models too?

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SKYDIVER!
with Martin J. Bower

Here's Martin with a phenomenal Sci-Fi scratchbuild based on TV's UFO.

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ON THE BOOK SHELF
by Fred DeRuvo

Greenberg's Guide to Aurora & How to Build Fabulous Figures of Film and Fantasy are on the shelf. Check them out.

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BARGAIN HUNTER'S GUIDE TO THE GALAXY
by Joe Graziano

Joe sheds the light on some "under \$50" sci-fi kits and includes a bit of a 'how-to' for you.

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THE RESOURCE REVIEW
with Fred DeRuvo

Join Fred's look at two new kits: *Oak* and *Dr. Saurian*

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ERTL'S ENTERPRISE - E
by Bill Craft

Here's the lowdown on building Ertl's new one, complete with weathering techniques.

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LOST IN SPACE KITS!
by Bruce "the Brush" Byerly

Bruce is back with some exclusive looks at new LIS kits.

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SCULPTORS & SCULPTING
with Jim Bertges

Due to the demand, we're presenting a look at a number of sculptors and their techniques in this series. First up is Vance Rudzinskas who created The Logo Kit™ for us.

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THE SEASONED OBSERVER
by Kathy Koecke

Here's Kathy with a humorous look at surviving the rituals of contests (Part One).

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The Great Dilemma...?????



Those of you who know me know that I, personally, do not have a problem with the nude female form. However, I am frustrated with what I see as this large-scale dilemma which causes me to think twice about what we can and cannot show in our magazine. I mentioned this back in issue #15, but the problem seems to persist.

In this publication, we could literally place pictures of the most gruesome kits out there without having to even think about covering anything. Not many would raise an eyebrow. There wouldn't be a question about why we didn't place stars or bars over the areas of the exposed entrails, etc. It would all be considered part of the 'resin fantasy' but, show some breasts or a pubic region and red flags are raised. Because of this, it then becomes an obligation on my part to ensure that people are forewarned about the contents.

I've long resisted placing any kind of warning on our cover because it calls too much attention to it. Others would argue that placing stars over certain areas calls attention to it as well.

I am really at a loss as to how best to handle this situation and I would like to have your sincere, thoughtful input.

This may seem like an easy solution to many of you, but it really isn't. We're getting ready to add a "Kids' Korner" (title suggested by fellow Gremlin, Scary Terry) which will showcase talent of kids 14 years and under. We have two such articles nearly ready to go which we plan on beginning with our next issue. Since we are openly inviting kids to participate in this end of the hobby and this publication, we feel that we must do what we can to not display what might be considered "offensive" material in our magazine.

The other reason for our deliberation is due to the fact that large scale distributors are looking at the magazine to determine if it's something that they want to pick up. We are currently carried by IPD, Ingram, Tower and others and because of their distribution, our magazine is carried in stores like Barnes & Noble, Tower Books & Records,

Hastings Books, Borders Books, etc. There doesn't seem to be a problem with these particular stores when we highlight those kits which may be declared by some to be questionable. However, Great Planes (a distributor which deals directly with hobby stores) has recently begun carrying us and the possibility exists that this may cause a problem for some store owners. Beyond this, if Curtis (one of the largest national distributors) ultimately begins carrying us, then that would place the magazine in supermarkets, drug stores and the like where children (god forbid!) should accidentally see what a nude breast - resin, of course - looks like.

Believe me, I'm not trying to treat anyone like a child. Adults who read this magazine are quite capable of deciding what it is that offends. If I had the choice of routinely highlighting the more pleasant aspects of modeling against the more horrifying ones, there wouldn't even be a contest because of my personal preferences. Even so, we do highlight all categories in this mag.

We've received some very well written letters from a number of individuals who give us plenty to think about. One such letter from Mr. Mark McDonald declares, "...Out of all the modeling mags that I buy monthly (and there are many), I only subscribe to two: MR and AFM. I subscribe because I don't want to take the chance of missing an issue. Of the two fine publications, I must say that I tend to favor yours, mainly because your articles tend to lean more towards the 'how-to' aspect of things." Mark goes on to state that he felt totally sideswiped when he received issue #20 which had various parts of models covered up. He states, "Call me anal, but all those little stars are like so many slaps in my face..."

I wrote back to Mark thanking him for his letter and addressing his complaints (which are extremely valid). I told Mark that I am as frustrated as he is and unfortunately, do not see an easy answer.

Maybe I shouldn't worry about including a "Kids' Korner" in the mag. Maybe I should simply stop resisting it and add a warning on our cover then be free to include the nude form without "censoring." It just really grates on me that violence is okay but nudity is not. I realize that nudity often titillates, but for some, violence

has the same effect.

Shawn T. Harrison, another reader writes, "The editorial by Jim Bertges has some interesting points. Think about what Frank Cahall said: Figure modeling has a reputation for being driven by 16-year old males who are fascinated by horror movies. The older modelers just don't see the artistry in figure modeling.

Jim goes on to say that figure modeling requires at least as much skill as any other hobby, and that all the modeling hobbies can and should borrow each other's techniques. Good advice. But he sort of misses the point. The older modelers (like me) do not feel that the younger modelers have less skill. And many of us do not bash the work because the subject is not our favorite.

Read Jim's editorial couple of times like I did. Yes, diversity is good. I don't mind reading articles about Frankenstein, or Dracula, or even Pinhead. But just look at the media (Modeler's Resource, Amazing Figure Modeler, etc.)--practically every page has figure models that are just not very pleasant to look at.

Should Modeler's Resource diverge from the norm? You guys have to decide for yourselves. I will say that my impression of figure modeling is not very good. Too many figure models depicting "Great agitation and anxiety caused by the expectation or the realization of danger."

Can you help? Add an article on "Sitting Pretty" next issue. (Look, you published two letters about it in this issue. Doesn't that tell you there is interest?) Instead of an article on how to make entrails look just right, help us do Soldat's "Bathing Beauty" or put Mascot's "Showgirl" in a diorama.

A little change in your modeling habits could be good for us."

So, what does everyone think? We're open to your thoughts and suggestions. Want to see more girl kits? Do stars/bars bug you? What's the solution as you see it? We'll look forward to hearing from you.

"What you do and say is function; what you are is foundation."
~Ric Escobar

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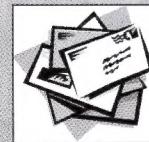
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Kits sent for Review

Sample kits for review are welcome and appreciated. We would prefer to utilize each kit received to its fullest potential. With this in mind, whenever possible, it is our desire to use sample kits as centerpieces in detailed 'how-to' articles, as opposed to doing a simple review.

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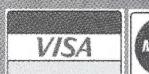
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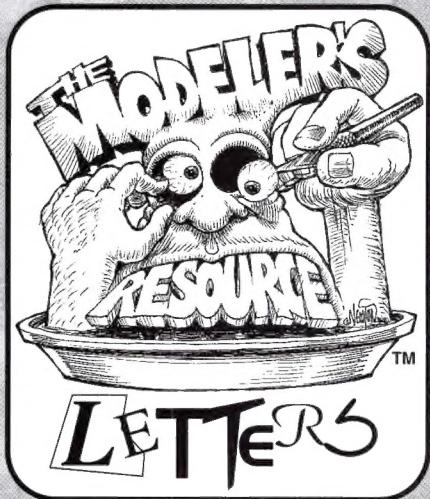
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"Truly an Incredible Magazine"

Dear Fred,

Let me start this letter by thanking you for a truly incredible magazine. Every two months I visit my local Barnes & Noble book store searching for the new issue of *The Modeler's Resource*. It never ceases to amaze me how you are able to jam so much useful information into one issue. Diligently I read each issue from cover to cover, often returning to specific articles for reference on kits and techniques. I have purchased kits from some of your advertisers and I'm still waiting for some catalogs that I have requested. I have used several of the paint and assembly techniques discussed in your articles.

I recently acquired the December/January issue. You could not have had better timing with the cover story. I just purchased Revell's "The Relic." I have already assembled the kit and I am preparing to paint and diorama the kit. I had the same fit problem that Mr. Ellis had. This was a disappointment to me. I assumed that with an international model company like Revell, the kit would have been flawless. Oh well, hopefully in the future Revell will continue to produce vinyl kits, but learn from the criticisms generated by this kit.

I could go on and on singing the praises of *The Modeler's Resource*, but it would only repeat what I've already said. You are without a doubt the finest magazine associated with our hobby. Thank you. I have enclosed a check in the amount of \$38.00. I was unable to acquire the October/November issue, so please send me that back issue as well as start my subscription with the February/March issue. Thanks again and keep producing this incredible magazine.

Sincerely, Robert Riggle, Boynton Beach, FL

Dear Robert,

Thank you so much for writing. It really makes our day when we hear from people in such glowing terms because we know that we're doing something right. All of us here at the magazine are extremely happy to know that this publication is receiving such high marks from so many. Thanks again.

"Model Fan"

Dear Fred,

I am a model fan since I was 8 years old. Due to (being) young in age, I was unable to purchase any models. Recently, I bought your mag at Tower Records and was again fascinated by the beautiful art of modeling. (*The Modeler's Resource* somehow inspired me).

Now that I'm well established, I would really want to get serious with my childhood dreams. But first of all, I know nothing about colouring (brands?), what brush (size?) to use and creating the colour

atmosphere. I'm wondering whether if there is a book...that can guide me along with the colouring and basic tips on building models. By the way, I'm a Spawn fan; I like vampires and hellish monsters as well. I think you should have the impression of my taste.

Danny Lim, Singapore (e-mail)

Dear Danny,

The answers to your questions depend upon a lot and what exactly you're trying to accomplish. In the last issue, we ran the article by Jonesy on "Colours" and mixing. As far as brush size, that depends on the area of the model that you're working on. We don't have one issue that covers all of what you're looking for, but each of our issues tries to cover something along these lines. I would like to recommend Denis Lainesse's book, *How to Build Fabulous Figures of Film & Fantasy*. It's very well done and he covers just the type of things that you're looking for and many of his photos are in color. See our ad this issue.

"I Guess I'm an Idiot"

Well I guess I'm an idiot. I actually decided to give your mag a chance and told several friends of mine that if this issue (#20 - ed) didn't grip me, I wasn't going to resubscribe. So here I am ungripped and not about to resubscribe. As a matter of fact, some of my friends said they were disappointed as well...To be honest there wasn't one article that I found interesting.

So anyway, good luck with your magazine and I guess I'll see you at WonderFest. I'll be the company called Resin D'Etre.

Nic "The Instigator" Tanguma (e-mail)

Dear Nic,

I don't think you're an idiot. As a matter of fact, your opinion, based on your own particular needs assessment, is just as valid as any other letter in this section.

It would be superfluous to continue subscribing to a magazine that in no way, shape or form met your modeling needs. Your decision to not renew is obviously a sound one. Thanks for writing.

"The 'bondo/latex' technique?"

Dear Fred,

How are you? Hope you and your family had a good holiday.

Enclosed find a check for \$35.95. Please rush me a copy of the book "How to Build Fabulous Figures of Film & Fantasy." Thanks.

A quick question: in Issue #20, pg 30, Bruce mentions "the old latex/bondo technique." I don't know what that is. Could you explain it please?

My recommendation for a "best of" volume is reprinting **all** of the painting/modeling articles of each author, such as Bruce and Tom. They sometimes refer to items in an issue that is out of print. Putting all articles into one spot would make things more available and useful.

Finally, I couldn't help but notice that you have begun to "star-out" female nipples in (issue #20). I would prefer you didn't. Groins are probably a different subject. But, you know what's best.

Sincerely, Rudolph Lauer, Glen Burnie, MD

Hi Rudolph,

Bruce's reference to utilizing bondo and latex first came up with issue #15. He was doing a build-up on William Pacquet's "Delicate Stench" and was sharing a way to "seat" the figure to the base.

The subject of stars covering nipples: With the tremendous growth that we have been undergoing and with the prospect of large, national distributors seriously looking at the magazine and considering it for large scale distribution nationwide we felt that we needed to make the magazine as less "offensive" as possible to the

average reader that may come in contact with it at a local supermarket or drug store. It would only take one complaint from a parent to have the mag pulled from an entire chain.

We're simply trying to be careful and feel our way through the entire situation. We may very well find ourselves going back to the way we've always done it, by just covering the public areas of nude model kits, so please bear with us.

"Sold Out Again!"

Dear Modeler's Resource,

Rats! The only shop in town that stocks *Modeler's Resource* has sold out AGAIN! Last time this happened, I had to talk the nice man behind the counter into selling me HIS copy of #19. Guess I'll have to subscribe to make sure I don't keep arriving just a little late. Enclosed you'll find a check for \$30 for this purpose.

Just so you can keep track of your demographics, here's a few things I've appreciated about #18 and #19, the only issues I've been able to scavenge so far:

• I appreciate that the kits are usually presented in the context of an article, even a brief one, which is rather more satisfying than a sketchy "like it/liked it NOT" style review.

• the glossy colour centre section is used very well for editorial content and not just flashy ads. In particular, I appreciate the illustrations that accompany Tom Gilliland's articles. (Since I'm just re-learning the craft of modeling after a couple of decades hiatus, I need all the illustrated step-by-steps I can find!) By the way, Jerry Buchanan's piece on "Famous Monsters" kits helped me out with an old Aurora Mummy kit I was doing at the time. Thanks.

• "At the Newsstand" shows a really nice spirit. Instead of pretending you're the only publication devoted to this branch of modeling, you're realistic enough to realize your readers probably are interested in other related publications as well. It seems you've got a fair amount of British, if not international coverage in the magazine which I appreciate too.

• And of course I like that your schedule is bimonthly so I don't have to wait TOO long for my next "fix." I'm like a kid again, here, reading an issue literally from cover to cover. I don't even mind the occasional typo, given that there's usually meaningful thought or technique being described. Keep up the quality work!

I look forward to the coming year of "Modeler's Resource" coming to my doorstep.

Jim Leach, Ann Arbor, MI

"You Would Win Hands Down"

Dear Fred,

Thanks for yet another breathtaking issue of TMR. If the day should come that I only could afford one model magazine (I'm subscribing to all of them right now), there wouldn't even be a contest. I like them all, but I love yours! You would win hands down, easily. I can't say there was an article I didn't like or learned something from. I wish I could paint like Tom Gilliland! He is too good to be true. Anyway, I know it's not necessary to resubscribe (yet) but I don't want to miss one issue and I like to order one "Best of" so here's my credit card.

Thanks, J.A. Proveniers
The Netherlands

Dear J.A.,

Isn't it interesting how different opinions can be from one person to another? We knew when we began this venture that we would never be *the* magazine for everyone. We are very glad though that most of the people who read *The Modeler's Resource* gain something from its pages.

Thanks very much for taking the time to write. Take care and we hope you thoroughly enjoy this issue as well as all future issues. Keep us posted.

The Science Fiction Worlds of:



Bill Mumy

an interview by Jim Bertges

For those of us who grew up loving Science Fiction, Comics, Fantasy and Horror, Bill Mumy is a kindred spirit. We all have a lot more in common with him than we might have thought. Because of his status as a highly visible and successful child actor in movies and TV programs ranging from *Alfred Hitchcock Presents* to *The Twilight Zone* and, of course, *Lost In Space* we were able to watch him grow up. He has become like a friend you've known all your life, but have never actually met. With this interview we all have a chance to meet and learn a bit about someone we've known for a long time. You'll discover that he's interesting, intelligent and great fun to talk to. He's also lacking in any trace of the ego or inflated self image you might expect from someone who has spent most of his life in "Show Business". The years after *Lost In Space* have been quite productive for Bill. He has written comic book series. He has become an accomplished musician with two bands, Barnes and Barnes and The Jenerators. He currently has a solo CD available. He has created and produced his own TV series for Nickelodeon, *Space Cases*. He is also a regular on the popular Science Fiction series *Babylon 5*. It's quite a list of accomplishments that he's still adding to. When we were kids many of us wanted to be Will Robinson, but after meeting the man behind the character we wouldn't mind at all having grown up to be Bill Mumy.

TMR: When you were making *Lost In Space*, were you aware of the Aurora model kits available at the time?

Mumy: Irwin Allen used to keep a pile of all *Lost In Space* merchandising in his big impressive office on the 20th Century Fox lot and I used to go in there and pilfer through it. I was aware of all that stuff. And I have, to this day, two of the original Aurora *Lost In Space* kits, one that's made and painted of the family fighting the cyclops monster...

TMR: The one with the chariot?

Mumy: No, the smaller version, not with the chariot. Then I have another copy that is still in shrink wrap that I got from Irwin's office way back when. It's the same one that I built. In fact I ought to auction it off to the highest bidder, "Will Robinson's *Lost In Space* Kit."

TMR: You should autograph it and package it with a picture, you'd clean up.

Mumy: Pass it on, maybe we'll do it. I don't need two of them. I believe there were three *Lost In Space* kits, one of the Robot alone, the one with the chariot and the one I have. I don't have the other two.

TMR: Have you been aware of any of the more recent "Garage Type" *Lost In Space* kits that have come out?

Mumy: There were a handful of kits that were made by Lunar Models out of Texas, I believe. When I was writing the *Lost In Space* comic book, someone told me there were some kits based on characters and animals I had created for the comic book. I never saw any of those kits and I really wish I'd been able to get them. I've never seen those kits, I'm aware of them, but I've never seen them.

TMR: Lunar made quite a few *Lost In Space* kits. There was also a series of figure kits based on the characters from the TV show.



Directly Above: Bill in B5 make-up and without; Right: Bill along with the cast of one of the best loved TV sci-fi shows, *Lost in Space* and his current hit, *Babylon 5*.

Mumy: Were they any good?

TMR: They weren't bad.

Mumy: I wonder if we get any merchandising checks from that, or is that bootleg stuff?

TMR: Well, many garage kits are unlicensed, but I believe *Lunar* licensed all their kits.

Mumy: So we wouldn't see anything from that, but the least we could do is get a complimentary kit.

TMR: You ought to, dang it.

Mumy: Yeah, but it's a tough business.

TMR: That and resin is very expensive. It's like liquid gold.

Mumy: I guess it is.

TMR: When you were a kid did you do any other modeling or were you too busy as an actor?

Mumy: I started working professionally as an actor when I was five, but I had a lot of model kits. About ten years ago I found a box in my garage that was sealed up. I guess it was a box I had taped up and tossed into my parents garage when I moved out of their house. When they sold their house and moved I just threw the box in my garage and forgot about it. I didn't really know what was in it. One day I was going through the garage and came across this box and opened it up. It was my surviving model kits and maybe thirty or forty Pez dispensers that I had saved and a handful of toys. I subsequently spent way too much time repainting those model kits and getting my Pez collection out and displayed. I now have a Pez dispenser collection of nearly three hundred. I really went after my Pez...I became a Pezaholic.

TMR: That sounds like the collector's dream, finding your long lost stuff.

Mumy: Oh, it was great, especially since it was my own stuff. I know what it's like in your pubescent ages to get rid of your toys and things and then regret it later. I sold ninety percent of my comic book collection when I was fourteen years old to buy a Fender bass. The bass was probably two hundred fifty bucks and I spent maybe twenty grand rebuying the comics. But the Pez and the models survived. The kits that survived, the ones I still have today are the Superman breaking through the wall, Superboy and Krypto, Wonder Woman with the octopus, The Phantom, the Lost In Space kit, the Batman kit...and I bought a Robin kit at a convention about eight or ten years ago. In fact Mark Hamill was with me, the kit was still in shrink wrap and I took it home, right away opened it and built it. Mark was shouting, "WHAT ARE YOU DOING? THAT'S A SHRINK WRAPPED KIT?" I told him I bought it to build it and put it on the shelf next to Batman. He couldn't believe it, he has a complete set of Aurora kits, they're in shrink wrap, I believe. It's not like he's going to open them and build them. I have another friend who has almost a complete set and he has one of each. One that's open and one still in the box in shrink wrap. These guys are really impressive with their collections. But I just wanted to make them. I really wanted to make that Robin kit and to me that was the ultimate enjoyment factor. Get the kit, open it, build it and display it. I was very happy to do that. I used to have them all, but I don't anymore. I had King Kong, the Phantom, Frankenstein, I never had Big Frankie, I had Dracula. I found pieces of those in that box. It was like, here's Dracula's head...here's the Wolfman's hand. I probably should have kept those pieces.

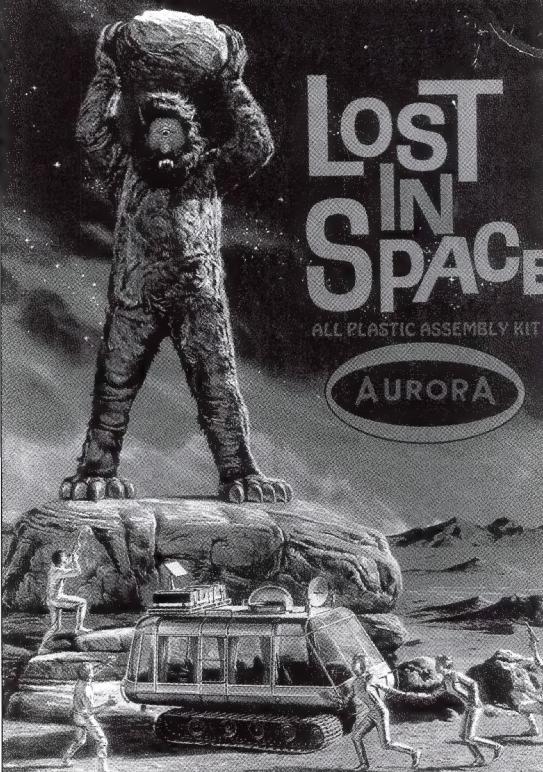
TMR: The Wonder Woman you have is a pretty rare kit. It was one of the legendary "lost in a train wreck" molds from Aurora and it's fairly sought after today.

Mumy: Really? And there was a Hulk in there, too. I think he was the only surviving superhero I had, but I did have them all. Spiderman, the Hulk, Captain America.

TMR: So you were a real model fan back then.

Mumy: Oh yeah. Monsters and superheroes, whatever was out there, I had them. I did keep a lot of stuff...maybe I'll find another box in the garage one day. I also went through that phase when I was about fifteen when my partner and I started to make these Super 8 movies. It seemed like in the majority of those films there was a scene where a G.I. Joe and a monster kit would get melted. These were the days where we'd see Jimi Hendrix pour lighter fluid on a guitar. So, in all these movies we made you'd see these G.I. Joes walking around in really bad stop motion animation, then you'd see somebody squirt lighter fluid on them and we'd burn them. I burned thousands of dollars worth of collectibles.

COMPLETE WITH ONE-EYED MONSTER, GIANT BOULDERS, THE ROBINSON FAMILY AND THEIR INTERPLANETARY SPACE VEHICLE



One of the missing pieces to Bill's LIS model collection. The Aurora LIS #420.

TMR: Many people live with that regret to this day.

Mumy: Yep, my anti-war statement was burning my G.I. Joe. I would take that back now if I could.

TMR: As a fan of Fantasy and Science Fiction, what do you think of the models that are coming out today?

Mumy: It's great, I'm sorry to say I don't know anything about who's doing them or where they come from. I see those kits built up and displayed at the store. They certainly take a bigger bite than the two dollars and fifty cents I used to spend on a model kit when I was twelve. I see some of the built up kits going for three or four hundred, but they're amazing. But I know my personality, if I buy one, then I'll end up buying thousands of them, it'll become an addiction. I don't want to start for that reason. And, I've lived in the house I'm in for more than twenty years and I'm constantly forcing myself to de-clutter. There's stuff everywhere. It's cool stuff, but it's everywhere. I'm longing for a little, less is more, in my life these days. And I've got two kids now, my son is seven and my daughter is three. You just can't have a lot of delicate collectable things within reach. I don't want to spend my life going "No, don't touch that!" "But it's a toy." "Don't touch it anyway."

TMR: And wherever you put them, the kids find a way to get to them.

Mumy: Plus, we live in a land of earthquakes and one of the ways we determine how serious little aftershocks are is by how many Pez fall down. I have five shelves filled with Pez and this has happened, literally, fifty times and I still haven't done anything about it. I just put them

back up. I don't glue them down, I don't use that quake hold, I don't do anything. When we get a little rumble, it's "Oh, it was a nine Pez aftershock." Of course in the big one, everything came down. All the model kits and everything. I had to glue Batman's cape and cowl back on a couple of times. Another thing I collect is action figures. I'm a big, big collector of Golden Age comic books and I'm a Golden Age Superhero fan. In the seventies, maybe the early eighties, I'm really bad at remembering exactly when things happened, but they released those DC superhero action figures, Superman, Batman and all those. I'd get those characters, cut the head off and convert them into the Golden Age heroes. That was a real passion of mine, again, I probably spent way too much time doing that. I could have been working as an actor, but no I've got to turn this Clark Kent and Iron Man into a Golden Age Sandman today. About six years ago when the Batman figures started coming out, I started buying those. But it's gotten to this point where every week there's a hundred new action figures at Toys R Us. And it forced me to say, "Aw, forget it," it took the fun out of it. There were just too many. How many Wolverines do I need?

TMR: It gets to the point where you just pick a certain thing that you're going to go after.

Mumy: I'm a big fan of the Batman and I wanted to get all these Batman guys until finally it seemed like there were nine hundred of them, it was ridiculous so I just stopped.

TMR: I'd like to catch our readers up on what you've been doing lately. Everyone knows you as an actor we grew up with and who grew up with us, but you've been constantly busy.

Mumy: It's been a very prolific few years for me. I've spent four years as Lennier on Babylon 5.

TMR: Are you going to be an action figure?

Mumy: I sure hope so. Just push the back of his bone and he goes into a martial arts kick. I'd love to be a Lennier action figure. Joe Straczynski, the creator/producer/writer of Babylon 5 has been very reluctant to release action figures or anything while we're in production. Because he was afraid there would be pressure from Warner Bros. if one character's action figure became super popular he might be pressured to write more for that character than he wanted to. At least that's my understanding. He keeps things pretty close to the vest. I don't know what their plans are. I have a series on Nickelodeon, a Science Fiction comedy show called Space Cases. We've had a lot of fun working on that. There are no immediate plans for a toy line on that, but who knows what the future holds. I have a new album out, "Dying To Be Heard" on the Infinite Visions label, the same independent label that put out Brunt Spinner's CD a little over a year ago. It's been very busy. My band The Jenerators has been in the studio finishing a new album. Miguel Ferrer is in that band, he's

another big collector of model kits. But his kits are all converted into Golden Age heroes. They were converted in the Sixties, they were for sale at this bookshop in Hollywood called Cherokee.

TMR: *I used to go to Cherokee all the time.*

Mumy: Yeah, Bert Bloom, I used to go there once a week.

TMR: *Yeah, the comic room way up in the back. The first time I went there it was pouring down rain and we walked down that long, narrow aisle between the ancient books and he was up in the back playing the recorder.*

Mumy: That's Bert.

TMR: *It was like going to see Ygor up in the tower.*

Mumy: Yeah, my Dad hated him, but he used to take me there once a week. I remember buying Batman #11 for eleven dollars and my father thinking it was insane. He had that front room where you could get ten comics for a dollar, but all the good stuff was back there with him. In those days '65, '66 he had multiple copies of every #1 and first appearance issue all for \$100 a piece, except Action #1 and Detective #27 were \$200. Can you imagine that? I wanted them so badly. My dad said, "There's no way I'm giving you a hundred dollars for a comic book. No way."

TMR: *Little did he know.*

Mumy: I have a great collection, but I don't have all that stuff. Anyway, in those days Bert used to sell those models...and they were all from the Phantom model.

TMR: *And the Flash Gordon, the two Revell kits.*

Mumy: Yeah, and he converted them into most of those Golden Age heroes and Miguel still has those. He bought them back then and I believe he repainted them. He did a really good job. He's in the band and we're finishing up the album.

TMR: *Are there any new acting roles coming up?*

Mumy: We're still working on Babylon 5 right now and I'm not able to go up on auditions until that series is done. In every hiatus period on Babylon 5, so far, we've had no idea if we were picked up or not until the last second. Rumor has it that we're wrapping things up now, but we just might get that fifth season. I think June 15th is our cut off date. They have to pick it up by then. So, once June 15th comes and goes, I'll know if I'm doing another year on Babylon 5 or if I'll be sitting on a couch with a bunch of other actors auditioning for maniacs of the week or something.

TMR: *I've seen stories that Babylon 5 was wrapping up and that TBS has picked up syndication rights and they're planning some two hour movies.*

Mumy: This is all true, those scripts haven't been written yet. We don't know which cast members will be in those movies. There are two movies of the week being planned. Babylon 5 has a regular cast of over a dozen people and people like Walter Koenig, who are recurring characters and when you add it all up, you've got about fifteen people. I know we won't all be in the movie. It's in Joe Straczynski's head and business affair's desk. I may be in them and I may not be in them. There's no way to tell now.

TMR: *I was wondering, if the show wraps now and there is a five year story arc planned for the series, if the show doesn't get to the fifth season if the movies would do the wrapping up of the story line.*

Mumy: You know, without trying to give too much of anything away, the last episode of Babylon 5 we are filming for this season is the last episode. It takes place way in the future. If we get the fifth season, it will be the last episode of the fifth season. It's definitely the last episode, whether it's the end of the fourth season or the fifth season is yet to be determined. He's not going to take any chances.

TMR: *So he's completing the story line.*

Mumy: He is completing the story line although, according to him, if it doesn't come back he won't have left too many of his major threads dangling. But if it does come back he's got plenty that he trimmed that he wants to deal with. And also he wants to set up future things in the fifth season, if we get it. But, it's show biz. It's an interesting dance and who knows which way it's going to go.

TMR: *You've had quite an association with the Sci Fi Channel. Is there anything else coming up for them in your future?*

Mumy: I've hosted a lot of their shows. I hosted a series called Inside Space for them for a season. I got to meet some wonderful people; astronauts, I got to interview Carl Sagan and I learned a lot about our universe on that show. Then I hosted a lot of their specials, movie specials, alien attack week. I have



a good relationship with them and I always look forward to working on their projects. Right now it's just a matter of finishing up Babylon 5 and finishing up the Jenerators' second album. Barnes and Barnes' earlier records are being reissued on a label called Oglie Records and you can get our first two albums with 9 Bonus tracks each by calling 1-800-COOLCDs, that's Oglie's line. Barnes and Barnes are going through all our old tapes and remixing certain stuff for the bonus tracks. I'm promoting my first solo record. I'm trying to keep my hand in some comics. Miguel and I are writing Tripto the Acid Dog for Dark Horse. We just finished a six parter that wrapped up about a month ago.

TMR: *You're just an all around guy.*

Mumy: I like acting, but acting is pretty much someone else's muse. You say someone else's lines, the director tells you to move over here and you move where they tell you...you're just kind of someone else's chess piece as an actor. I enjoy doing it very much and I think I'm pretty good at it, but it's not as satisfying as creating something yourself. Space Cases has been such a treat for my partner Peter David and I, we created the show together and out of the twenty six that have been filmed, I think we wrote eighteen of them.

TMR: *My son and I have been enjoying Space Cases, you're definitely doing something right there.*

Mumy: Thank you.

TMR: *I've got kind of a philosophical question to wrap things up. Since you began as a child actor and have worked with innumerable creative people as you grew up...do you think that growing up in that manner, exposed to all that creativity encouraged your creativity. Did it encourage you to go on and do all the many things you have done?*

Mumy: I don't know what I would have been like if I didn't do it. I think it was that arena that led me into working as an actor. I'll answer that with a quick story. When I was about four years old, Zorro was on Television and George Reeves' Superman was on television. I just loved that stuff and I broke my leg jumping off the bed playing Zorro, jumping on my Bozo Clown Bop thing and landing on a toy Winchester rifle and cracking my leg in half, playing Zorro going to get the evil commandante. I subsequently spent three months in a cast really staring at Mickey Mouse Club and Superman as often as I could. We didn't have VCRs in those days so I couldn't watch them twenty four hours a day or I would have. But it was Science Fiction, Adventure, Superhero stuff that really led me towards driving my parents crazy and saying that's what I want to do. I want to be like Zorro, I want to be like Superman. I want to be on TV and do that kind of stuff. And, of course, Will Robinson was a little superhero. And some of the Twilight Zone stuff I did was eerie and weird. But it was always my love of comic books and superheroes and adventure that led me into working with all those creative people. Seeing all the different arenas around me from directors and writers and different actors probably led me to think, "Hey I could do that. And I could do that, too." I've been able to meet a lot of people because the doors that being a celebrity or whatever opens, I got to meet all the great Comic Book creators from the Golden Age. I'd go to Comic Conventions or Science Fiction Conventions as a guest, but I'd be more excited about meeting the guys there who were writing and drawing the comic books than worrying about other actors that were there from some other television show. I was much more excited about the other side of it. So that led me into the arena of writing comic books. And I've always loved music, there were even a couple of episodes of Lost In Space where Will was playing the guitar. I guess I've just been blessed to work in so many different arenas and keep it going. Because show business is very much a roller coaster ride of an industry. There are times when you're at the top of that hill and then there's time you're at the bottom of it. If I haven't been able to get a gig as an actor I've been able to go on tour with a band or make a record or write some tunes.

TMR: *It was all creative work, at least you didn't have to go out and wait tables or something.*

Mumy: I have been very lucky. My folks invested all the money I made as a child actor for me. They never spent any of it. They were very supportive of my choices and I've had a pretty good run so far.

TMR: *That's probably how you made it through it all, because you had such sane parents and they made you into a sane and normal person and didn't let this business drive you nuts.*

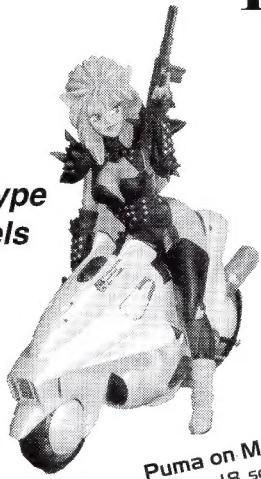
Mumy: I think that's very true.

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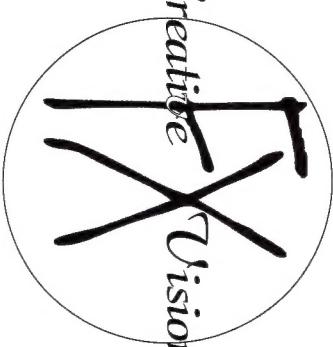
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Scratchbuilding

SKYDIVER

from TV's UFO

Many moons ago (1971 actually!) I was the proud, even privileged, owner of an original model from the 1969-70 TV series UFO. A visit with my friend to the studios, with the aim of getting a job there, met with disappointment and shock! The once proud studios that had housed (and blown up!) all those favorite models I had grown up watching in awe on TV now stood derelict and empty. The studios had literally just closed down. Now only hollow, echoing, empty corridors and stages with dirty floors with piles of trash heaped in corners met our eyes. Was this really the place where once aircraft runways and wonderful landscapes had stood?

An old "gaffer" prodded a broom, moving dirt from one place to another. He seemed to know nothing (nor care) and sent us on our way, and then, there, among the piles of rubbish I caught sight of a wingtip. I pulled on the wing and low and behold I held in my hand a badly damaged and broken model of SKY 1. Which all leads me on to the fact that by pure chance 27 years later I was commissioned to build that self same craft! However this commission wasn't for the smaller 12 inch version I'd once owned. He wanted one the same size as the large scale model they'd used, and the "Diver" section as well!

After some time on my part trying to talk him out of it: ("Do you realize just how big that original large model was? Where are you going to put it? etc.) We agreed a price and I began work.

I will not go into the problems I encountered getting enough reference for the large model in order to begin work. Suffice it to say I found out through numerous photos in Japanese books and my own collection, that the big and small models did not match each other. Indeed whole sections were a different shape! Still, in the end I produced, in 36 hours, a set of drawings based on the large 6 ft long model and started work. I began, naturally enough, with SKY 1, carving the various sections in JELUTONG wood. Superb stuff!

I first drew the side elevation, traced from my plans, onto each block in turn. Then, with the use of a bandsaw and a 12 inch bench sander I cut the smaller nose pieces to shape as you look at them, side on. I then repeated the procedure for the top elevation and again cut these shapes out. (More difficult since you are now drawing onto blocks that are curved since they've already been cut from the side). I then carved the shapes held in the vice, with chisels, and a round wood rasp for the "fluting" on the second nose section (**photo 1**). I sand-

ed them very smooth with "Garnet" paper, Carborundum paper and Wet & Dry paper used dry (**photo 2**)! (I never use sandpaper/glasspaper. This clogs up and wears out too quickly).

For the wings I had to cut thin planks and glue them together to get enough area (**photo 3**). I cut the top elevation shape again traced from my

plan and bandsawed them out. I then carved these with a wood plane and chisels to an aerofoil shape, by eye. I used sanding sticks to help get flat, smooth shapes. Sanding sticks are simply the abrasive papers mentioned above stuck onto 12 inch long by 1 inch (approx) wide strips of wood.

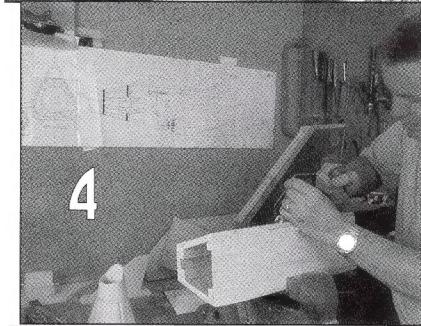
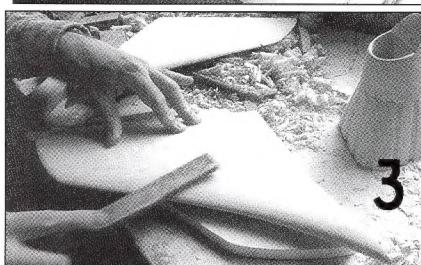
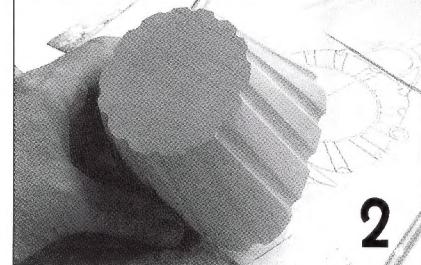
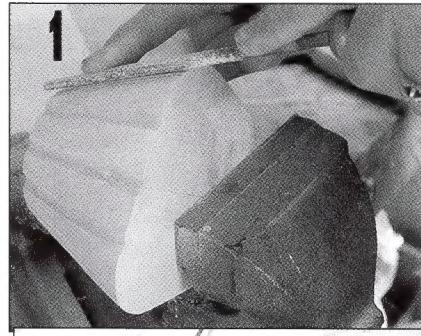
This done I then proceeded to the main body. At this stage I had already decided that the "SKY" part of the model would remain made in wood. In other words I would not make moulds; the wooden model would become the final model. The model's weight was therefore taken into consideration and I came up with the idea, mainly because of SKY 1's rather squared-off shape, of making a box in Jelutong for the main body and carving the model afterwards (**photo 4**).

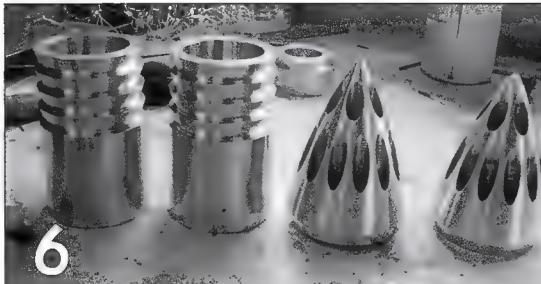
I found screwing a block of wood to the base of various parts to be carved very useful. This enabled parts to be held firmly in the vice while I worked on them. The screw holes can easily be filled in later

I had to do much of the carving on this with a wood plane, working by eye, from photos, but here I found a template gauge invaluable (the template gauge is a thing rather like a long steel comb which you press onto the model - the steel teeth moving to the shape you're pressing against). This gives an instant outline which you use to get both sides the same.

The raised section behind the cockpit, the tailplane, the 4 side gun housings, the 2 side blisters and the underneath intake, I added as separate sections which I glued on with EVO-STIK RESIN W (for wood) I then filleted in the corners with ISOPON CAR FILLER (any similar polyester based car filler will do) and rubbed the whole thing down as already explained, (**photo 5**). I also, at this stage, carved the cockpit mould and vac-formed an inner clear shell for the windows in 2mm plexiglass (perspex). Over this I vac-formed an outer shell in 4mm ABS plastic. It was then a relatively simple task to cut out the window areas and, after final painting, fit this cockpit on with one wood screw through the centre top of the cockpit roof (the same as on the original model!).

Now came the hard part! The "Matra" pod rocket launchers. (The front of those round things under each wing!) It's the nosecone of these that's a real pig! In order to get these right there is only one way to do it properly and that is to make a steel former with the holes drilled in exactly the right place, (**see diagram A**). That will fit tightly over the end of a bar of solid aluminium (aluminum). Using a pillar





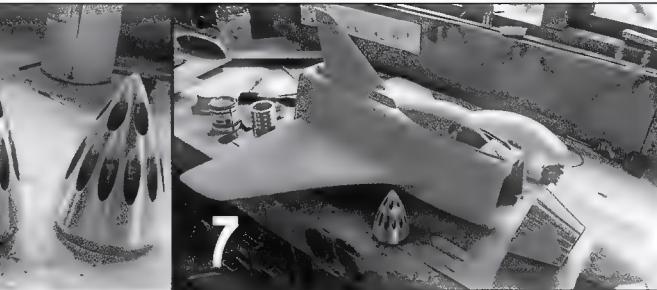
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drill the holes must be drilled first before the pointed shape is turned. If you try to drill the holes once you have a shaped point the drill will just slide off and/or break and all you'll get is a nasty mess! Also the accuracy of the original template will show now. If it isn't exactly right, when you turn the nose shape, the holes, which will now have taken on an elliptical shape, will not be in alignment. I also, at this time, did the only other aluminium parts: the jet exhausts (**photo 6**). The main rocket tube I made from EMA (Engineering Model Associates) ABS plastic tube. I now had almost all the parts for SKY 1 (**photo 7**).

I decided to finish SKY 1 off before I started on "Diver", partly because, by now, I was seriously doubting whether my customer would go ahead with the rest when he saw the size of SKY 1. However, instead he was so inspired by what he saw he urged me on to start the "Diver" section. (Oh well, I tried.)

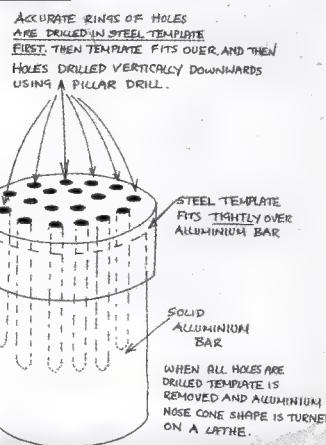
The model was given several coats of cellulose sanding sealer, rubbed down dry with 240 grade Wet & Dry paper, and then given several coats of cellulose primer filler. I gave it a thin top coat of colour and rubbed this down with 400 grade Wet & Dry (**photo 8**). This, with minor exceptions, proved to be good enough to take the final light grey primer undercoat and final top coat. One reason for using Jelutong is that its grain fills so easily.

Now comes that oft-asked question: What colour is SKYDIVER? Well, here's where that original model (see, you wondered why I mentioned it) came in. She's FORD: OYSTER GOLD METALLIC. With the front "Fluted" section in FORD SOLAR GOLD. (Don't ask me why this was different!)



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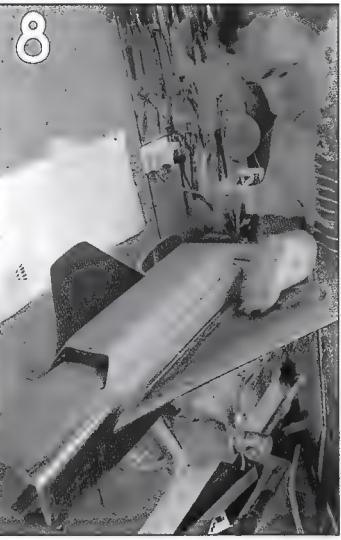
Diagram



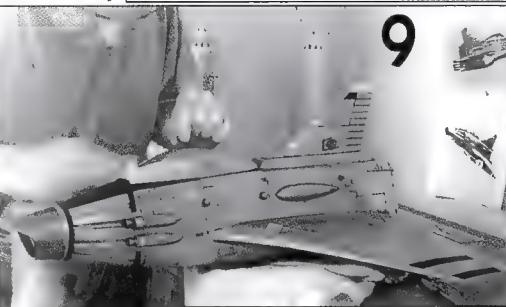
I decided, sticking as near as possible to the original, to add the wing flap panels, tailplane panels and other slightly different coloured panels in parcel tape. Yes, ordinary brown PARCEL TAPE! That's what they actually used on the original! I've

seen the model and it's starting to peel off. But then, they did stick it in water!! However, I sealed all these panels, and the weathering on with a good coat of clear lacquer and they seem to be there to stay. I dirtied the model down by rubbing in soot and pencil lead, and drew in biro pen then with a very sharp scalpel, the other panel lines (**photo 9**). Other sections that are matt black and silver I simply masked up and sprayed on in the usual way. I fitted the "matra" pod and jets last, with screws through from above. If you've ever wondered what those two long

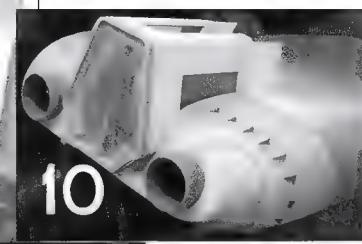
panels on the wing tops (also seen on the original model) are for..... it's to hide the screw heads!



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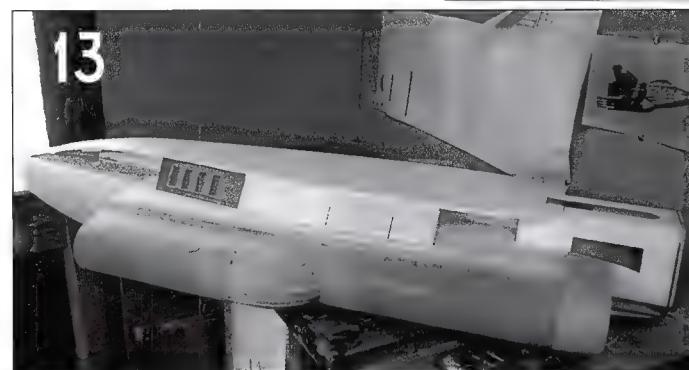
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so damned big (and awkward!) I realized right from the beginning that fitting SKY 1 to DIVER accurately was a major thing to get right. So I made the front section that adjoins to "Diver" in 5mm plexiglass with 2 wood blocks carved to the rounded front where SKY 1's exhausts fit, (**photo 10**). I cut the holes for the exhausts oversize, slid EMA piping over the exhausts on SKY 1 and put a load of car filler around the hole. I then sat SKY 1 atop this, (**photo 11**). I let the filler dry, pulled off SKY 1 and low and behold I had a perfect fit. I did not stick these wooden blocks to the main plexiglass body for reasons that will become apparent later. At this stage I also cut in, with a chisel, the wedge-shaped louvers that run around the body at this point (*see photo 10 again*).

...continued next page



13



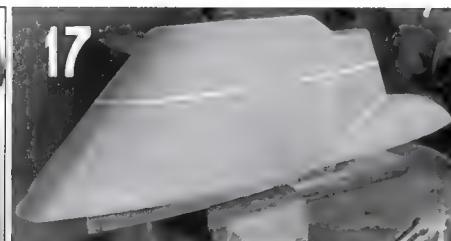
14



15



16



17

By now I'd also fathomed out that on the large model at least, the side sections of "Diver" were semi-circular in section and therefore I built these in large diameter EMA plastic pipe. I then cut out in 5mm plexiglass, a series of "decks" to join these together and blended these into each other with Isopon car filler (photo 12). I also drilled and filled out the 8 slots (4 on the top 4 on the bottom) on either side.

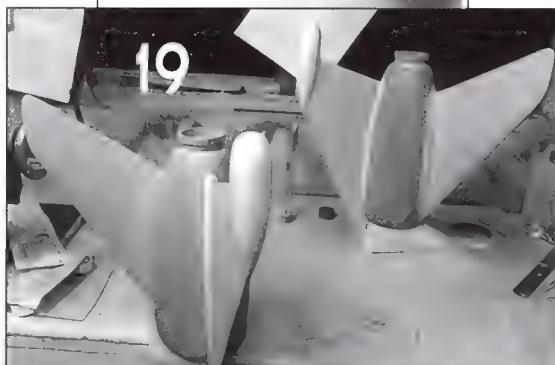
To get the rear rounded section I had to make up a huge block of Jelutong, there was no other easy way, so I got stuck-in and carved it to shape using the methods already mentioned. This greatly added to the weight and it gradually became obvious to me that I was going to have to make moulds from this master model and make glass fibre castings for the final model as "Diver" would just be too heavy and I still had to carve the underneath section, a gradually sloping two-way curved shape that would also have to be done in wood! At this point I now bent the plexiglass main top deck down and screwed it to the rear wooden block. I also filled in the gap between this top deck and the lower sides of the model with balsa wood cut into sections (photo 13). Over this I spread a layer of (yes, you've guessed it) Isopon filler. However one section, where there are 4 intakes on each side of the slope up to the top deck, I made in 3mm thick ABS plastic. (Cutting these recesses at this point saved a lot of cutting later on). These blended in perfectly with the Isopon covered balsa. I also now tackled the side intakes. (The slotted, rounded off sections on the front of the outer rear of the hull. These I again carved in Jelutong (more weight) and blended these in again using Isopon filler (photos 14 & 15). Finally I carved the aforementioned curved underside and filled in where necessary. This whole section was painted in the manner previously described for SKY 1

and when finally finished in grey filler looked pretty good! (photo 16) I now had my main hull!

The conning tower was carved in a huge great lump of jelutong! (Real hard work!) and also brought up to final finished filler paint stage (photo 17). And the rear engines were also carved in the same way. (Although I only had to do one since I was moulding them). I took glass fibre castings of the engines and conning tower and main hull (photo 18). And finally carved the rear fins in wood, fitting them and blending



18



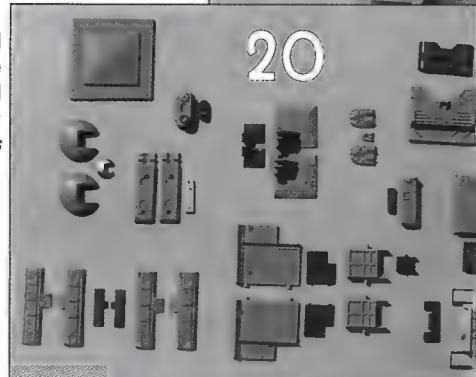
19

them onto the engines with Isopon filler (photo 19). I then re-fitted the 2 wooden carved blocks seen in photo 10 to the glass fibre casting. The reason for not making them as part of the main body casting was that they take the full weight of SKY 1. The wood block is necessary to support that weight. It was also to cut in the wedge-shaped intakes by joining them to the main model at this point.

Finally, I had to make all the little detail pieces that cover the model. Let me explain: Originally, in 1969, the small model was built first and decorated with selected kit parts. I, along with the help of my friend Keith Scaife, had managed over the years, to identify ALL the kits used AND obtain them, (pretty difficult 20 odd years after many were discontinued). I know from my colleague and friend Mike Trim, (who worked on the original shows) that they had to do with their big model what I had to do with mine. Namely, make all the kit bits double size! (photo 20) I added all the detailed pieces, laid on other raised panel lines in masking tape and left them on, covering them with several layers of filler, sprayed the final "Diver" model and panelled and weathered it as previously described. I finally added the wording in rub-down lettering I had to get specially made...and that was it!

I photographed the finished model; before delivery to a very happy customer who then found he couldn't get it in his house! (It now sits in his office!)

Oh, and my little original SKY 1, the one I got from the studios all those years



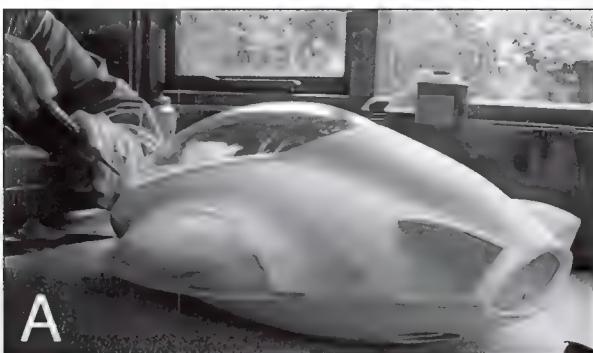
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ago....it was knicked whilst on show at an exhibition! "Still", I was told by the organisers, "What're you worried about? It was insured.....!"

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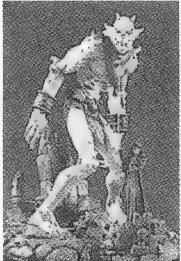




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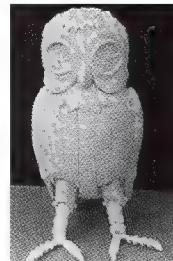
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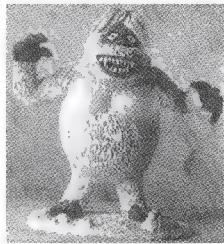
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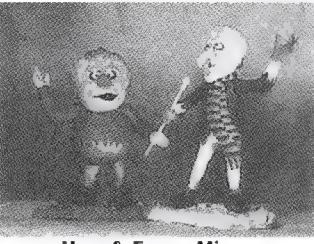
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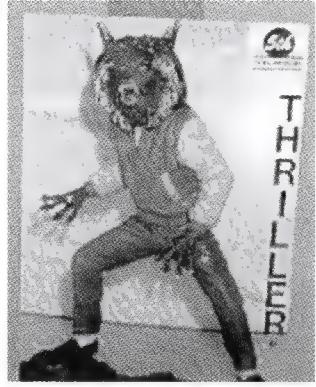
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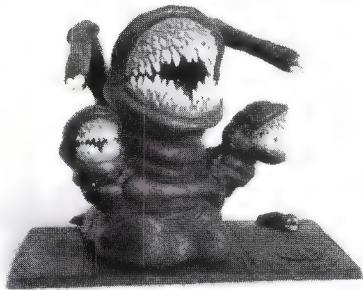
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Across the Pond

with Andrew "Mad Dog" Hall

Eagle Pilot



With spring upon us, our hearts full of joy as summer playfully nudges aside the cold, frigid (bet you never thought you'd see *that* word in a modelling magazine), winter, we gaze in wonder toward a feasts of resin, vinyl and plastic kits that will be offered to us by kit producers the world over. The mellow strains of Iggy Pop's "Lust for Life" make slow love to my ears as I endeavour to think up some new and inventive way to say "this is what's going on over here" for you, the discerning model builder. But I can't, so that's just tough!

Let me begin this trip through the kit-building equivalent of "the light fantastic" with a look at three new 1:32 scale white metal figures from **Imar Models**. Each well cast figure costs approximately £8.00 and do make a refreshing change from doing the big stuff that swamps your shelf space...well, that's my opinion and this is me being demonstrative...dude.

First up is *Eagle Pilot* and this is, well, an eagle pilot running to his, er, eagle from the cult show "Space 1999" (for which Modeler's Resource writer Martin J. Bower designed tons of the spacecraft...fun and informative and this article shows that you can't have both on the same page).

Next up is *Moonrise Commander*. Guess which show this chap is from as he stands resplendent in his boogie-night flares? He did win an Oscar for "Ed Wood."

The third new figure is Ian Marchant's fourth female kit (the others are *Warrior Princess*, *Callisto* and *B5 Ruskie*); the boob-flashing fit bird herself, Ms. Fonda. Yes, I know it does rhyme with Honda but I can't think of anything funning to write. To quote a movie, "Want to know more?" Contact: **Imar Models, 2 Marylands Green, Chislehampton, Oxford OX44 7XD United Kingdom**. And while I remember, Ian has just completed a rather nice *Deckard* figure and I'm after one of those...lan!

Moving on up or moving on down the next kit comes from the one and only Lee Ames and is his *Star-Beast*. This is a really good item and comes as body and head, both lower arms with hands, base and tail. The only real work you will need to do is on the tail as I found a more pleasing fit is acquired if you cut off a couple of the segments prior to construction. It's a cleaner joint. Cold cast well with only a little putty required. The base is detailed to give a hint of a hive. All-in-all, another winner from Lee and it costs about £55.00. You can contact Lee at his Internet site: www.morbid-models.albatross.co.uk but if you are more of a Ludite like me, then his address is: **Morbid Models, 122 DRayton Road, Norwich, Norfolk, NR3 2DL England**. And do remember to include IRCs with correspondence, OK? Oh yeah, the Star-Beast stands about 11 inches tall, has a colour box pic, signed and numbered certificate and remember to tell him where you saw this jolly nice collectible figure. I feel this kit is reminiscent of the work of John Bolton (not to be confused with the work of Michael Bolton nor the town of Bolton).

Awhile ago, you may recall I mentioned a collection of kits produced by Spaceman, covering the sadly defunked "Space: Above and Beyond." The Hammerhead was a tad of a nightmare to build and was quite inaccurate, however an upgraded, retooled version has been produced, this time, with the white metal guns, etc. The *Chig Warrior* is quite a nice figure, has an optional weapon and base. The *Marines* figure weapon is a tad inaccurate and represents the hot-shot in surface helmet. The three kits featured here were built and painted by Mick "Killer" Edge. Other *SAAB* kits include the fighter and the brand, spanking new, thirteen inch (with decals) *Troopship*. Bar the *Chig Fighter* (£25.00 ish) the kits cost about £50.00/£65.00 each and are available via most main UK dealers. Give the **Star Wars Emporium** a try at: **13 Lower Goat Lane, Norwich, Norfolk NR2 1EJ**.



Ms. Fonda



Star Beast



Talking of whom, they are stocking the huge *Game Over* diorama, that's Hicks, Hudson (his top half as he is dragged down by an Alien) and full figure Alien. We showed a pic in the DAR 1997 report and as I write I am still awaiting some snaps of this kit. It is huge, very well cast and sculpted and costs £140.00. The alien and Hicks figures are on sale separately and should be about £60.00 each.

I'll close with this quite affable de-form of my fave Bat Bad Guy... *Two Face*. Sculpted by Mike Hill for **Studio 2000**, he stands about three inches tall and is a one-piece casting in cold cast. The clean-up took no time at all and in fact, the little darling was completed within a Sunday afternoon. For those of you who have not yet given up the will to live, I stood *Two Face* on a couple of 25 cent coins, one heads up, the other... can you guess? Yes, take a sweet from the jar, the other heads down. Look, it works for me, OK? If you would like one, then contact: **Studio 2000, 25 Chardmore Road, Stoke Newington, London N16 6JA**.

And that just about draws a vale over this UK report. Always remember that this author performs all of his own stunts, most without a safety net.

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Marine

Chig Warrior

Two-Face



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Lifesize Takeya Alien Head

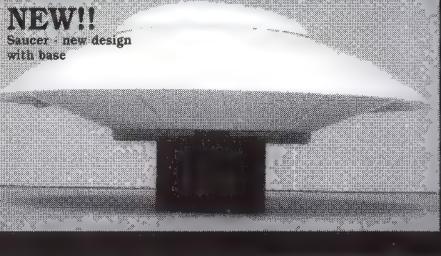
Godzilla

This was done and the final
degree of freedom of the body
was to the right.



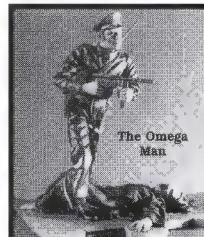
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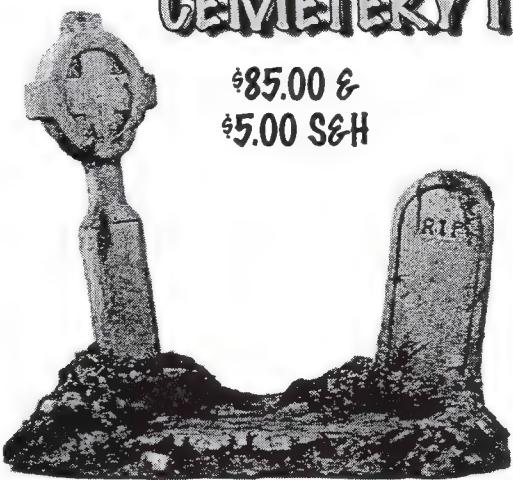


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Tales from the Glue Queen

with Cindy Morgan

TOOLS OF THE TRADE

Whether new to modeling or an old pro, we quickly learn of the basic tools needed - brushes for painting, exacto knives for nearly everything, super glues etc. Let's discuss some other tools that may not be normally thought of as modeling tools but definitely have a place in our "arsenal."

If you don't have a Dremel (**photo A**) or other brand of moto-tool, I highly suggest saving your pennies and buying one. In our house, we have two. My husband got tired of my continually borrowing his. There are single-speed, variable-speed, with cords and cordless models. One of ours is a variable speed which works nicely when you need to slow the bit down for precise work. The one I use most is a single speed. I use it to grind large seams on models, smoothing areas that would take forever with an exacto or sandpaper and also grinding any unwanted flashing.

A must-have attachment for the moto-tool is the flex shaft. I don't care how much of a he-man you are, after continually holding the moto-tool, it gets heavy and your arm starts shaking. The flex shaft is like holding a pencil - no weight and much more flexibility and maneuverability. It is definitely a godsend and worth every penny it costs.

There is a wide range of bits, discs, grinding stones, and sanding rolls for the moto-tool. We have a few favorites that seem to work very well. Be sure to read the specifics for each bit to make sure it will work for your application. If you're not sure which bits to try, get a variety pack. I do a lot of glass engraving (when I'm not modeling) and my diamond bits are the greatest! So much for the praises of the moto-tool.

We now head to the medical field for some tools (**Photo B**). Those nasty dental picks and scrapers that the dentist just loves to poke at you are great for cleaning close areas on models. The picks are perfect for gouging out those extra resin balls that somehow collect in the tightest nooks and crannies.

Hemostats or forceps work well at holding small pieces while you are airbrushing or brush painting. They also come in handy when gluing - use them to hold a piece while the glue sets. Both hemostats and dental picks can often be found at flea markets. Electronics supply stores also carry them.

Tweezers, both regular and the larger handled jewelers tweezers are useful in many of the same ways as hemostats/forceps. They hold parts and are great for picking up small parts and jewelry items. Their only drawback for holding parts while painting is that they don't lock closed like hemostats.

Whatever brand of super glue (**Photo C**) you use (our favorite is Zap-A-Gap), two have-to-haves to go with it are Zip Kicker and acetone. The Zip Kicker causes the glue to set in an instant and also creates a stronger bond. A really handy way of applying Zip Kicker is with a needle spout flux bot-

tle. This allows only a drop at a time to come through instead of a stream. You can get exact application versus the traditional spray bottle which tends to make a mess. These flux bottles can be purchased at electronics stores or industrial equipment stores.

The acetone is to unstick your fingers when the super glue glues them together. Don't laugh - we've all done it! Cutex fingernail polish remover comes in a plastic jar with a sponge inside. This particular polish remover is stronger than most bottle types, plus it is a lot handier. Just stick your glued fingers into the jar and voila, no more glue! When the jar is empty, simply refill with straight acetone, which can be purchased at building supply stores. Acetone can be purchased at craft stores but



Photos by Mike Morgan

it is usually a little more expensive.

Toothpicks, small craft sticks and popsicle sticks are useful for a variety of jobs (**Photo D**). They stir paint, apply glue and have even been known to hold small parts while priming or even painting.

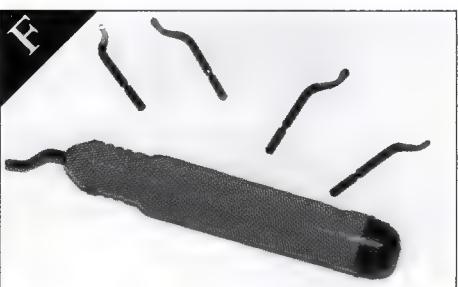
Q-tips are a definite "have to have". You've painted several colors and sealed with DullCote. Now you're starting on an adjacent area - oops! paint on the already painted area. No problem - dip a Q-tip into airbrush thinner and wipe it right off. Remember, this only works if you have sealed it, otherwise the thinner will take off everything. Speaking of airbrush thinner - a small squirt bottle from the crafts store makes a great applicator. You don't have to keep a big bottle sitting on your work tray when you need to do touch-ups. This bottle also makes mixing paint for airbrushing a lot easier.

When using Squadron Green Putty, a Q-tip dipped in acetone is excellent for smoothing out the putty. This way you will have less to sand when it dries. (This tip is thanks to David Fisher - and it really does work!)

Small jewelers files (**Photo E**) are again used in cleaning seams, ridges and general smoothing. You can find round, flat, triangular and square shaped files. These files can be found in hobby and craft stores.

One last tool to discuss is a deburring tool (**Photo F**). I became familiar with this tool when I saw the girls at work using one to clean the metal filings out of drilled holes. This tool works well for scraping seams, especially in curved areas where a straight blade can't reach. There are several different blades that can be purchased. The deburring tool can be purchased at an industrial supply house.

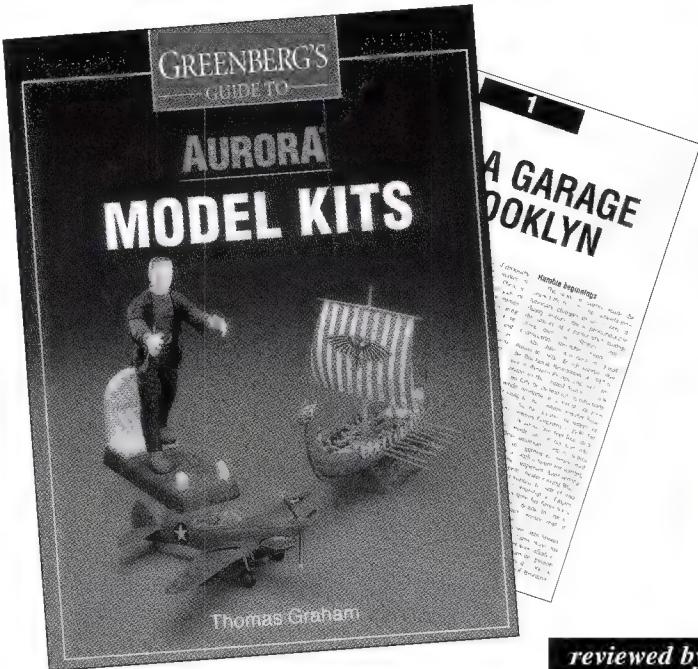
Just because a tool is supposed to be used for a particular job, doesn't mean it can't be used for something else. Look around your house, workplace or garage and use your imagination. Since necessity is the mother of invention and most of us spend our extra bucks on models, we have to find our tools where we can. As I come across more ideas and uses of different tools, we may have to do a sequel to this article. If you have any special or unique tools or uses, let us know. Keep on modeling!



Greenberg's Guide to Aurora Model Kits

by Thomas Graham

Published by Kalmbach Books



reviewed by Fred DeRuvo

This is a truly remarkable read. This book, announced a number of years ago by Kalmbach, is finally here and it has a lot to say about how Aurora began, how it progressed, the impact it had (and continues to have) on the hobby industry and how it eventually fell. The author, Thomas Graham, presents a wealth of information that does more than scratch the surface. Also included are some never-before-published photos of kits that only made it to the pattern stage.

While I really like the book, I think it's a bit pricey. Even though we list it in our ads (and we want to sell it), many might balk at the price tag of \$39.95 plus shipping, with the exception of those true, diehard Aurora fans. I truly believe that this latest book on Aurora is one that is much more far-reaching and in-depth than anything that has come before it and I'm very glad that it was published. Graham takes the time to go into Aurora's history and correct some common misconceptions about different aspects of the company. He also goes into some depth retelling the history of how each of the main players got involved in the business to begin with. It's rewarding to find out about the inner workings of Aurora and how key decisions were made by the men who ran the company. Frugality and practicality ruled the day. I find it fascinating, for instance, that each of the three men shared one office and didn't have a secretary. They opened their own mail, answered their own phones and oftentimes worked throughout the night considering solutions to problems that they faced. Mr. Graham has done his homework.

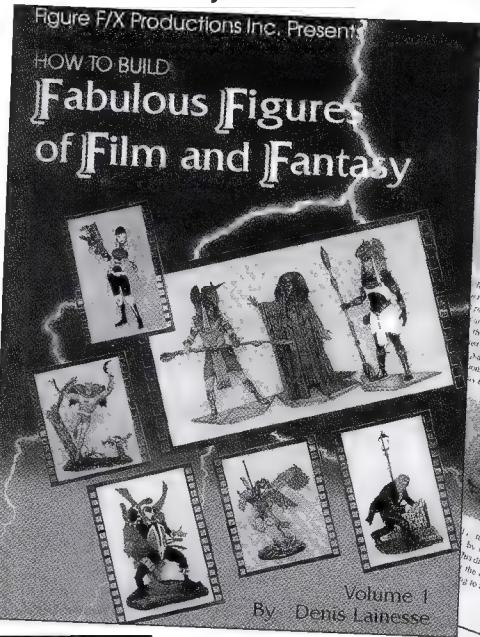
There are some real surprises too, including the fact that the first two kits ever produced by the company were actually "recasts" of kits that were already in production by another company at the time and this was in the early 1950s! There was also a problem with redundancy of model kits that concerned these manufacturers even in the late 50s. A "gentlemen's agreement" of sorts was reached to at least try to avoid putting out the same kits that another company was producing. If, at the shows, one company was showing off a pattern of a particular kit that another company also may have wanted to produce, the second company would either not produce it or might produce it in a different scale.

Mr. Graham's research seems extensive enough, having interviewed at length the widow of Abe Shikes and his son Stephan; Mrs. Marie Cuomo and daughter Joanna; as well as Charles M. Diker, who was the president of Aurora from 1969 to 1975. A number of others that were involved in the company at the time, including James Bama, Ray Meyers, Raymond Haines, Derek Brand, Jack Besser, Donald "Bill" Silverstein, Andrew P. Yanchus, Henry Kolodkin were also interviewed. It's gratifying that Mr. Graham has opened the curtain further, allowing us to see what really transpired within the ranks of Aurora as well as offering us deeper insights into why the company eventually went out of business.

How to Build

Fabulous Figures of Film and Fantasy

by Denis Lainesse



Volume 1
By Denis Lainesse

Graham finishes his book with the following statement about Aurora: "...Those kits may not have been the best, but building them was the most fun. The more sophisticated model companies of today have not succeeded in capturing the hands, hearts and imaginations of youngsters quite the way Aurora did with its airplanes, knights, monsters, hot rods, ships, tanks, comic book heroes, sports cars and science fiction creations." I couldn't agree more. Try as they might, no one has come close to matching what Aurora was able to accomplish (though nostalgia often causes us to see things with a sentiment that exists only with the passing of time).

In the final analysis, Aurora was a great company and will always be remembered for its figure kits and many of its science fiction subjects. No one has or probably ever will match that success and creativity and I for one am very glad. I have my memories and I'm also fortunate enough to now own many of the Aurora kits that I once had as a child in my collection. Maybe that's the way it should stay. This book will help keep those memories very much alive.

Next up is Denis Lainesse's book, which is extensive in covering nearly every facet of building a figure kit model. Some of the chapters include: *History: a brief history of figure models; Toolbox; Clip, Snip & Glue; Painting Your Kit; Restoring Kits; Problem-Solving Techniques; Materials to Personalize Your Base; Photographing Your Finished Work* and more.

Denis' book is replete with tons of photos, including many in-progress shots of 'how-to' situations. There are over 150 pages and 14 pages of full color photos. Here you'll see some of the steps to rendering gore, for instance, or painting the flesh tone of a face. It's great stuff.

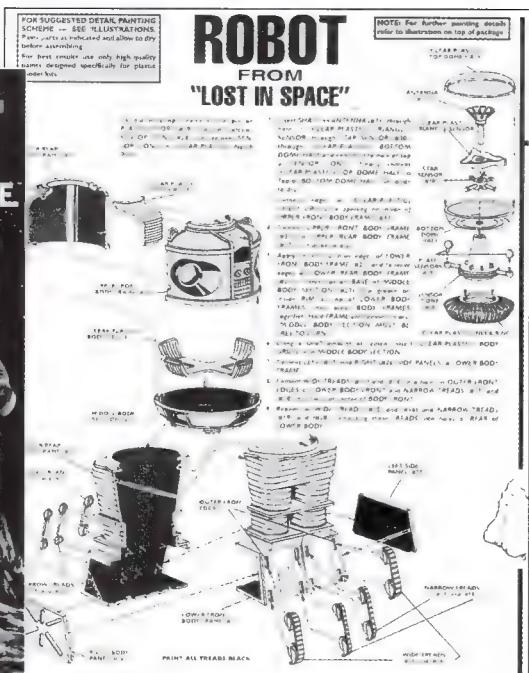
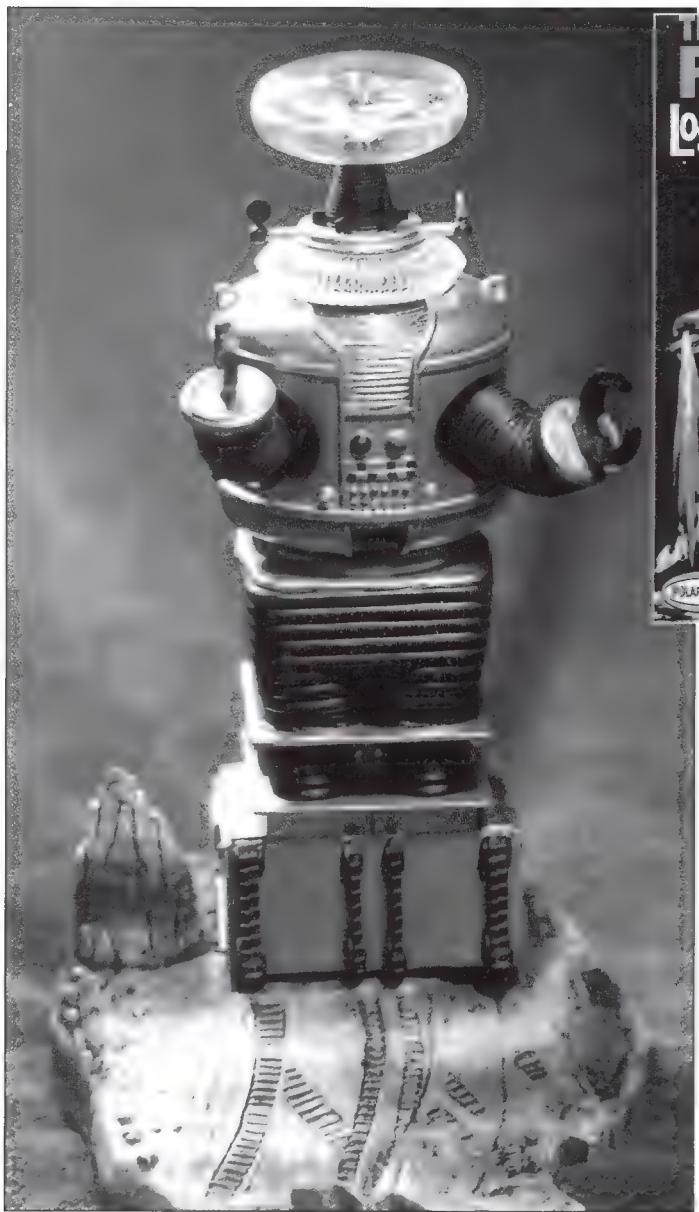
This book is spiral bound making it easy to use because it lies flat. The pages won't fall out from being bent backwards. It was designed to be utilized as a working tool.

Since we began our magazine, many have written or called wanting to know the answers to questions like, "What do I do when..." or "How do I create..." This book answers those and many other questions. While it doesn't cover every possible situation (what book does?) it goes a long way in helping you get the most out of your kits. You'll find that, as you study this tome, you'll gain the confidence you need to take yourself deeper into this hobby.

As with the Aurora book, this book is available through us (See our ad this issue for purchasing information) or for those who live in the Great White North, you can order your copy through **G-Force**, 6 John Street, N#5, Acton, Ontario L7J 2N5 (write them for ordering information). *Fabulous Figures of Film and Fantasy* is an extremely worthwhile book to have for those who take seriously the craft of modeling. Order your copy today which retails for \$29.95 plus s/h.

The Bargain Hunter's Guide to: THE GALAXY

with Joe Graziano



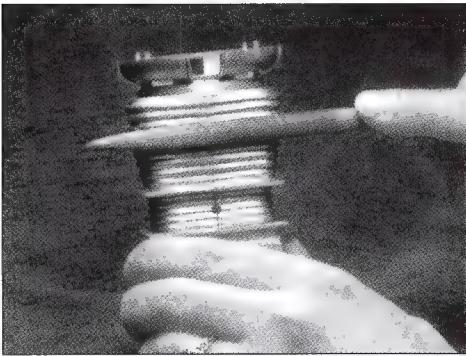
This is my mission: to show you where the bargains are! So let's get started. This issue, we'll be discussing Playing Mantis' reissue of Aurora's 'The Robot' from Lost in Space. First of all, I need to share some important information about this kit from Playing Mantis (via Fred) that may save you a lot of headaches. If you use something other than TENAX-7R to assemble the Robot, it may not bond the plastic. However, there are a few things you should know about TENAX-7R before you use it.

Rule One: NEVER, and I mean NEVER, use a brush to apply this stuff. TENAX is EXTREMELY fast acting. This stuff dissolves plastic faster than you can say 'OOPS'. The best way to apply this stuff is with a fine-tipped syringe. Your local hobby shop should carry blunt-tipped needles which, if you are careful, you can file down at about a 30 degree angle using an emery board and some fine grit sandpaper until it's smooth. If they don't stock glue needles, try the Kitboy catalog or beg and plead with your local pharmacist to sell you a box of insulin syringes. Just try not to sound too desperate. And yes you will want an entire box of them because the rubber plunger will dissolve after a few uses. I also think that once you try this stuff you won't want to use anything else on plastic.

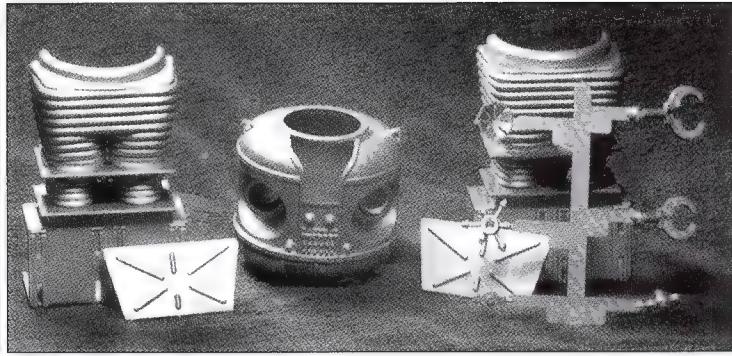
Rule Two: Always clamp the pieces to be glued. Try not to handle the parts while applying the glue; instead, hold it by the clamp and carefully place the tip of the syringe flat side down along the seam and slowly depress the plunger as you run it along the seam line. TENAX will dry in seconds if you don't flood the seam. If your seam has a slight gap, try applying some TENAX-7R to soften the plastic and squeeze it together. Repeat this several times to close the gap and hold it together for several minutes (clamps are handy here). If the gap is too large for this technique, try shaving off some plastic from the sprue that the parts were attached to and then stuff them in the gap.

Then, place a drop of TENAX on the shavings so they melt and fill the gap. This can also be applied to larger gaps by cutting a piece of 0.010 sheet plastic large enough to cover the gap and slowly softening it with the TENAX until you can press it flush with the surface. Once dry, TENAX can be sanded smooth, resulting in a gap that is now filled with plastic. Moreover, it will have the same properties as the plastic model, unlike epoxy putty fillers. Well, that about wraps it up for this mo....huh?...whaddya mean I'm not done yet!? Oh...that. Well, I guess I still have to review the Robot kit before I leave you. This kit was originally released in the mid-1960's (before my time-

Welcome, fans of sci-fi! My purpose here is to show you cool science fiction stuff that's available to those of us on a budget. Every time you read one of my articles under this heading, I'll be reviewing a sci-fi kit (figure, vehicle, etc.) with a price tag of no more than \$50. I'll do my best to keep the cost as low as possible so that those of us on even the tightest budgets can afford them. If you find yourself thinking that a \$30 kit is too expensive but a \$15 kit isn't, just remember that if you bought two \$15 kits, you could have saved your money and gotten that killer \$30 kit! (This sounds simple, I know.) Sometimes I don't think too clearly when I'm in a hobby store - the need to be creative is almost so overpowering that I will buy whatever I can afford at the time. This is Compulsive Spending! It's a bad habit to get into; I'm still learning to control it. If I stop and think about it, I'll do the right thing and pass on a lesser kit to save for a better (and usually more expensive!) one. This isn't to say that just because it has a small price tag, it should be passed over. There are many kits in the lower price range that are equally as good, if not better, than some of the more pricey ones.



Smoothing down the seams is an important part of blending the ribs prior to finished painting (left). Parts ready to be buffed after applying metalizer (right).

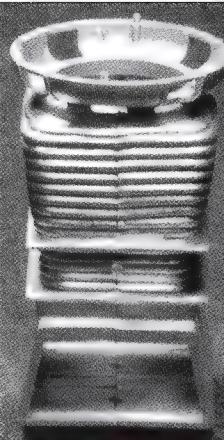


-I'm only 29). I barely got in on the tail-end of Aurora's Golden Age; in fact, I was 5 or 6 when my Grandfather bought me my first model kit. It was Aurora's Glow-in-the-Dark Godzilla kit. This was followed by the Superman Diorama and the Batman kit. If I still had all of these kits plus my G.I. Joes (Where are they, Mom?!), I could probably retire on my own private island! Well, enough ranting. The Robot was an excellent choice for Playing Mantis to produce, and I hope they will continue to release more kits in the sci-fi arena (please!). The first thing I noticed was the original box art. This was a nice touch. When I open a box, I usually check out the instruction sheet first and this time I was in for a real treat! If you're used to looking at the usual boring instruction sheets, this will be a pleasant shock to your system. The instructions are full of cool illustrated references and written descriptions that will help the first-time kit builder understand the process of assembling a model.

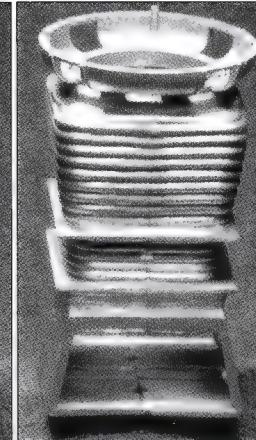
Now for some bad news. There were some slight flaws in the finished product. The upper front body frame in mine had a slight flaw in the front left side of it that showed up after applying the first coat of paint. Since this needed to be a perfectly smooth surface, I sanded out the imperfection with some 400-grit paper and then polished it with an old rag and some rubbing compound I bought at Target for \$1.89. Once this was done I assembled the two halves, sanded the seams, and buffed them as above until they were absolutely smooth. This was then given several coats of **Testors Metalizer Stainless Steel**. When dry, I carefully buffed this to a smooth, shiny metal finish with a soft, lint-free cloth (read: *old* T-shirt). There are some tight spots that you won't be able to reach with the cloth, so you will have to use a cotton swab to reach into these. You'll want to be gentle here. If you rub too hard and don't change swabs often, the metal in the paint will build up on them in the form of a small, hard, shiny spot that will scratch the paint down to the plastic. This should then be sealed with **Testors Metalizer Sealer** to protect the finish.

Next, the chest grill and the body grill (clear parts) were painted on the *inside* with **Testors French Blue** (I found out after I built mine that the chest grill is actually red, sorry guys!) and left to dry. At this point, I deviated from the directions slightly and glued the lower body halves and the middle body section together. I needed to keep the already-painted upper body separate to allow the lower body to be glued together so that the mismatched seams could be sanded and smoothed. However, in order to do this, the middle body section needs to be in place before gluing. For the worst of the mismatched seams, wait until the glue dries on the lower body and then unclamp it and check for gaps.

I hope you own a good set of needle files, because you are going to need them for the next step. Using a square file, smooth the flat plates above and below the hole for the knee joint links. Next, use the same file to smooth down the hard-to-reach flat area just above the tread plate. Repeat for both sides. Then, use a thin, ellipti-



Here are the 'before' and 'after' shots. Notice how much smoother the ribs look in the photo on the right. You'll also want to be sure to assemble the parts shown so that these parts can be sanded and blended prior to painting.



cal file to get in between the ribs of the rubber dust boot. Using the same file rotated 90 degrees, smooth down the tops of the ribs. Once complete, I gave the lower body frame and the side plates several coats of metalizer. All parts were then buffed as above. If you buff down to the plastic, simply apply a few more coats of metalizer and keep going.

When you are happy with the shine, stop and add the side plates (and the treads which should be painted before gluing to the body). Paint the knee joints with the metalizer and set aside. You are now ready to paint the rubber "boot" flat black. When this is dry, give it a light drybrushing with dark grey mixed with a few drops of dark blue and a drop or two of white to make it visible. Try not to mix your color too light or it will look harsh. The arms get the same sanding and painting treatment as the rubber body "boot" except for the drybrush color, which is slightly lighter. The cuffs can then be trimmed in silver, and the claws can be

painted **Flat Signal Red**. The lower body is now ready to have the body grill installed, and the upper body is ready for the chest grill. At this point, the upper and lower body pieces can be glued together. Lock the arms into their sockets, put the knee joint links in place and finally put the control panel in the socket on the upper body. All that's left now is the head.

First, the clear plastic neck ring was glued in place. While I was waiting for the metalizer on the sensor cone, star sensor and the antenna to dry, I painted the plate sensors white on one side and red and yellow on the other sides respectively. When the metalizer was dry the parts were polished and the base of the sensor cone was painted flat black and then all pieces were assembled inside the bottom half of the clear head dome. Whatever you do don't make the same mistake I did. Do *not* use TENAX to glue the two halves of the dome together or it will fog the plastic. Try using Crystal Clear (I'm pretty sure that's the name of the stuff). Ask your local jeweler what he/she uses to glue the watch crystals in place. Crystal Clear does what it's name implies: it dries..crystal..clear. Or you can use Elmers School Gel which dries clear, but is not as strong of a bond.

Now that the robot is done we can turn our focus to the base. First I glued the rock to the base. I base coated mine in **Testors SAC Bomber Tan** and then gave it a wash of **Windsor & Newton Peat Brown Ink**. After this had dried I used a combination of drybrushing and Tom Gilliland's sponge painting technique (*cf. Issue #14 - ed*) to texture the base. Then I used a stiff flat brush to stipple in the bands of color alternating between this technique and drybrushing to create the highlights on the rocky surface of the base.

A little patience goes a long way with this kit and it is definitely worth the effort to make this classic kit of sci-fi history into something you will want to display proudly. With a price tag of \$18.00 it rates *****½** out of ********. Well I think that about wraps it up for this issue. In the next couple of articles, we'll be checking out AMT/Ertl's *Slave I* and examining *Imai's Thunderbird 2*.

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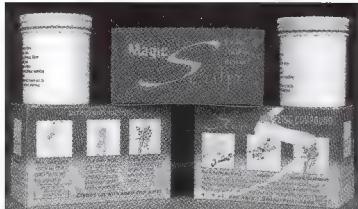
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IN THE ARENA



with Steve Goodrich

Kit #5, from **Posthumous Productions** is a 1:6 scale rendering of Jim Morrison in ivory resin. In its clever 13 pieces of resin (plus extra embellishments), it sells for \$125.00 plus s/h. A bit steep of a price or so it may seem...all things are seldom as they seem.

I imagined this kit to be a spin-casting (where molds are rigged up to spin once resin is poured in them to force air bubbles out of the pieces). This isn't so. But outside of a few bubbles in the hair, it is truly a very clean casting. Build up is a criminal act, in our hobby, of how easy it all goes.

Sculpting likeness of this piece has been found at fault in recent months. This is probably from people who were never even around to see Jim Morrison in person. Yes, my friends, I survived the 60s! Do not let the cover art fool you. This image can be painted to look like a sunny, cherubic, sweetie or, the unshaven, drunken, tripping snot-nosed, arrogant doper that Jim Morrison was. It also, painted correctly, celebrates one of the uncontested few men of genius level in recorded musical history. Rumors of ill sculpting on this piece are all fantasy. Mr. Al Reboiro has created a small miracle you can actually touch.

A problem arises once the central figure is done correctly. "Fast John" (I won't touch that one...too easy!) opts to put a complete concert into each of his productions. The bases are (I hate you Fred!) monuments that take the breath out of someone who hates bases! I finally have to admit that a base can really be killer if done correctly...oh, the shame of it all!

But this kit has a sort of movie screen backdrop supported on square posts to glue a color laser print of a psychedelic (included in the kit) piece onto. Splendid idea and wonderful effect.

But the horror of it all! These thin and narrow pieces...cast in resin? It's a strange and ominous trip into an area not even I can deal with!

Using hot water, then a heat gun, I could in no way un warp this backdrop piece. It just kept going every which way but straight! So, I took it to a hobby shop and for under \$3.00, was able to purchase a sheet of styrene and hollow plastic poles that matched the resin piece perfectly. This is really the way to go on this kit. For more information on this and other **Posthumous Productions**' kits, contact them at: **88 Oakdale Rd, Chester, NJ 07930** (checks/money orders made payable to John Apgar, Jr.).

The distinctive highlight of my life is the collected work of Clive Barker. Fastidiously, Hellraiser and the subsequent mythos spawned from the theme renew me daily.

So, over a year ago, when I heard **Screamin'** was to release a third kit of the Black Pope of Pain, I was quite naturally elated. Kit #1250 is a new version of Pinhead. It is 1:6 scale and more modestly priced at \$59.95 (plus \$5.00 s/h) but do not be misled by size. Every bit of detail of a 1:4 scale kit can be realized in 1:6 scale!

This Pinhead is a more freestyle version. Unlike the two previous models **Screamin'** did of Hell's favorite son, this piece is not from any of the four "Hellraiser" movies, but more from the ideas of the "Hellraiser" comics...it depicts no particular movie scene.

Sculpting by **Screamin'**'s regular Jeff Brower is his tightest most refined yet and captures the Cenobite uniform of Pinhead in the best rendering to date. One

detail I don't like is that of the four tools on Pinhead's "belt." Only two are sculpted in. One supposes it is not to question this guy's choices when his costume is altered.

Four vinyl pieces of upper body, arms and skirt make up the main character. Some putty work is needed on seams, especially the waist where seam cuts through bone saw handle. Otherwise, next to Michael Myers, this is **Screamin'**'s fastest build.

Once assembled, painting is really fun! As if he's strolling through a bog of carnage, various gory "yummies" wander in and out from under his skirt: severed head and spinal column (decomposing), clutching skeletal hand and forearm, femur bone and, on the rear side, a large intestine complete with appendix.

Once you've painted Pinhead, you are supplied with torture tool belt cord and metal pins to glue and stab into place respectively. I should point out at this point, that anatomical correctness and scale are right on the money! The instruction sheet seems more detailed than **Screamin'** has done to date as well.

Deductive reasoning, however, tells me that the collar hooks can't be included in this kit for legal reasons. But unlike **Screamin'**'s second version of Pinhead, no mention of these important hooks is made. So, for the record, you buy small #8 fishing hooks. From three of them you use wire cutters to snip off the hook at a sharp angle making a second sharp end. Warming the back of head with a hair dryer to soften the vinyl, position hook ends at pulled down flesh points and snipped point at top and side of collar support spots and push in. Both points should easily go in at once and there's no need for glue as hook barbs will hold the hooks in place (see inset photo).

Overall, one of the best kits of 1997! A personal note, finally. I would suggest painting up the kit without adding any "blood." When finished, look at it a day or two and decide how much "blood" you want to add taking into consideration where it will finally be on display. After painting "blood" you can then go to work on it (and heart) with brush on high gloss (don't forget to gloss the eyes and mouth as well).

Chastity is 1:6 scale; kneeling on her base, she sits at 9" tall. She's \$75.00 which includes shipping and handling. Sculpted by Ray Hiekes, **Chastity** is a solid casting (a boon for those who get frustrated by pinning joints), done from a line model! She is anatomically correct down to every last detail. There are seams to clean off and the area between right arm and head needs to be cut out, but there were surprisingly few air bubbles in this casting. At least I was impressed!

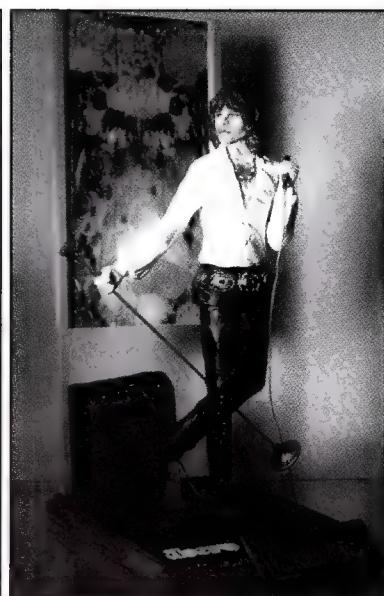
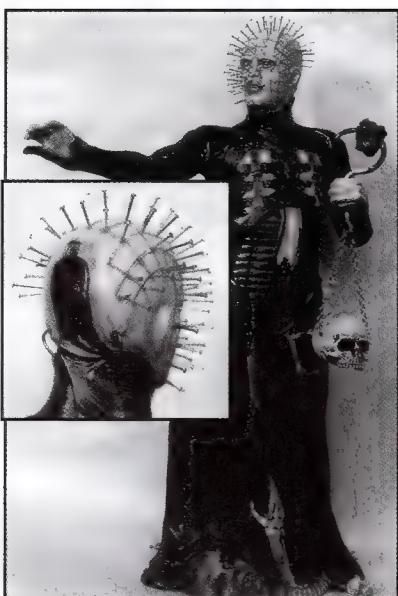
Now, here's where you can go to your back issues of *The Modeler's Resource* as a true reference. **Chastity** is at once a fully innocent looking type and a...er...not so innocent looking type, depending on your reason for doing this kit.

The simplicity of the pose can render a high work of art or an absolute seductress. It all depends on how you do her make-up. I chose to airbrush the flesh areas according to the school of Mike James. For the make-up, I chose a vampy look like those Robert Palmer video back-up girls. I gave her a rusty red shade of hair and baby blue velvet base. There's a fine line between painting "innocent sexy" and "loose woman." **Chastity** will work either way and can be easily draped for further modesty.

I think, however, in all objectivity, we must also consider the sculpting job here. The right hand running her fingers through her hair and the left hand on her belly at mid-level suggests nothing smutty. My personal feelings are that this is one of those rare female nudes that even women model fans may enjoy the grace inherent in it.

So, while this kit bears all the hallmarks of the old fashioned style garage kits in production criteria, it's one of the nudes that should receive careful consideration by fans of moderate level experience due to its enormous potential. **Chastity** is a true sweetheart! Get yours from: **Nightlife Productions, PO Box 5542, Deltona, FL 32728-5542 Tel: 407.574.9003.**

From Left:
Screamin''s
 new Pinhead,
 sculpted by
 Jeff Brower;
Posthumous
Productions'
Lizard King
 kit; **Chastity**
 from **Nightlife**
Productions'
 continuing
 line of nude
 subjects.



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The Resource Review: DR. SAURIAN & OAK

by Fred DeRuvo

In this installment of **The Resource Review**, I'm going to be taking a look at a couple of relatively new kits, **Dr. Saurian** and **Oak**.

Let's start with **Dr. Saurian**. I first came in contact with this kit at the Boston Modelfest and really liked it the first time I saw it. The kit itself comes in a number of decently cast odorless white resin pieces. There were some areas where air bubbles were apparent (most notably on the tops of both legs), but nothing major. The two arms, legs and tail all had ball and sockets for ease in lining up and attaching (**photos A & B**). Even so, I opted to use nails to pin the legs onto the torso, since much of the weight would be supported here (**Photo B**).

The Base:

The base was essentially one piece which, as you can see in **photo C** comes complete with the detail of a grating, some littered paper and a 'block' of sorts that I decided to paint as a brick. (This part on the build-up at the show was painted to look like a box of cigarettes.) After priming the base, I began filling in the detail with a brush. Using **Badger's Modelflex Rust**, this worked easily enough and the area below the top of the grating was painted in with a number of different **Polytranspar Taxidermy Airbrush Paints** to give it a grimy, gritty, semi-shiny surface. The remainder of the base was then painted **Pactra Dark Gray**, drybrushed lighter shades of gray, then finally airbrushed dark into the seams. The littered piece of paper was simply painted **Tamiya Buff**. The base, being completed at this point, was simply set aside (**photo D**).

Tools to Use:

As I began working on the rest of the figure, I wanted to try something new (for me at least) with respect to filling the seams. Like most of us, I have a number of different products around the house that have nothing to do with kit building, but I thought that this might be a good time to try one of them to fill and blend some seams. **Elmer's™ Redi-Pack Lite** seemed to offer an answer (**Photo E**). It has the consistency of cake frosting and can be worked in very easily with your finger. The remaining residue can either be taken off with water on the end of your finger, or wait until it dries, then sand it down. I like the final result.

Another area that I tried something different was with the gluing. For the larger joints, I used a 5-minute epoxy, but for the smaller joints, I tried **Quick Tite™** glue. Have you ever had to deal with your glue cap sticking to the bottle and simply refusing to come off? I have, and I've even used safety pins or straight pins in an attempt to keep the hole unclogged, thinking that it would be easier to slide the pin out when I needed to open the bottle again. That didn't work either because in a few cases, the top of pin simply broke off, leaving the stem firmly glued inside the bottle. This particular brand of CA glue has a unique bottle design which prohibits the cap from getting stuck tight to the end. I've also found that it hasn't clogged up on me. The only problem is that this glue is regular, thin CA glue, not gap-filling, but it serves its purpose when needed (**Photo E**).

You'll also notice a box of toothpicks in the same

photo. This is because nearly half of the teeth were not in Dr. Saurian's mouth. Some had broken off and were in the bubble wrap and others were simply never found. Not wanting to leave my dino-guy toothless, I cut off the tips of toothpicks, glued them into place, then painted them as teeth. The larger, triangular-looking piece that's lying on the base is the bottom of the mouth and because it was wrapped separately, many of the teeth were still in place. The other long, thin piece is the tongue.

The Figure:

Dr. Saurian itself was enjoyable to paint. It had been awhile since the need had arisen to replicate jeans, but that's what I chose to do for the pants. It was actually fairly easy to do, in only two steps. I chose **Pactra Navy Blue**, then drybrushed (very lightly) **Pactra Flat White**. I was pleased with the resultant stone washed look of the pants in **photo F**.

The shirt was done with white and drybrushed ivory and very light gray. The skin of Dr. Saurian was accomplished by utilizing a number of **Polytranspar** and **Hydromist** taxidermy paints - greens, golds, transparents, etc. The results of these steps can be seen in **photo G**.

The Garbage:

The garbage can, containing a mishmash of junk can be painted just about anyway you want. I used a number of washes after picking out specific parts (like an old bike horn, can and various other metal parts) and painting them with metallic finishes. There are rags and bags in the garbage as well, so I painted them accordingly (**photo H**). The one extra piece, the bottle, I chose to leave off. I guess I just didn't feel like adding it.

Finishing Up:

The final detail for the mouth and eyes and other facial features was added and then I glued Dr. Saurian to the base (**photo I**). His one foot locks into a hole in the base and the garbage can also has a place to go. The tail is then glued to the garbage can. All-in-all, it makes for a good, tight fit. I like the kit and I'm pretty happy with the final results. This kit retails for \$110.00 plus s/h and if you want one, you can contact: **Jacques LaMontagne, 15, des Saules est, Quebec, G1L 1R5 Canada Tel: 418.527.5150**.

Next up, we have another very interesting creature called **Oak™**. This is a comic book character created and drawn by Al Diaz.

Here's his storyline: *"The brooding OAK has emerged from the dark depths of the Morton Grove Woodlands, knowing nothing of his origins; only to be shocked later when he unravels a past tainted with abuse and a government project gone awry. In the beginning, OAK hated human beings, choosing to acknowledge only his aboriginal forest side. But being part man himself, he eventually yearns for answers to his lingering questions."*

When OAK befriends Totem Strongheart, a Native American hermit who lives on the nearby Munduna Reservation, OAK opens his eyes and learns of his vocation. Totem becomes OAK's spiritual guide and

mentor, teaching him how to use his strength and super-powers to do good and protect Mother Earth and her creatures. OAK must battle evil villains such as the hot-tempered Fira Ole', the greedy Mayor Jack Calhoun, and the smothering Tarpit accompanied by his violent side-kick, Chainsaw." (quoted from their Internet site at:

<http://members.aol.com/fatcatcom/main.htm>.

Oak is wonderfully rendered in kit form for us by sculptor Brian Claus, complete with the "scared" detail that you often find in tall, aged oaks. The kit comes in 4 solid, interlocking resin pieces. Judging from the comic book illustrations, I think Brian has captured the essence of the character quite well. What I especially enjoyed about this particular kit is that it could easily be a beginner's first or second kit, but those of us who have been building and painting awhile can still have a good deal of fun painting **Oak** too. It's pretty straightforward in many ways.

I took the easy way to get it going. After gluing and priming the kit, I picked up a can of **Testors Dark Tan** and sprayed the entire kit to give it a nice base coat of brown. After this dried and prior to the next step, I gave it a good clear flat coat with **Testors Dull Cote™**. This would serve to protect it from the **Bon Artiste Stains** that would eventually come. Before I did that though, I chose **Tamiya Buff** and **Tamiya Dark Yellow** and drybrushed these two colors over the ends of the limbs and over various parts of the body of **Oak**. Then I clear coated it again and then I was ready for the stains, which boiled down to "brush on - wipe off" and instant shading.

Oak has a rabbit hanging out on his right shoulder near his head, which I base painted white then drybrushed light gray. **Oak's** "hair" is really leaves, of course, and those are painted various shades of green. The eyes are red and there is an interesting bit of a "mask" on **Oak's** face around his eyes. I didn't want it to stand out too much and look gaudy, so I simply drybrushed around the area to produce a highlighted effect. **Oak** is done. The verdict? Fun. Plain and simple. While I don't really know too much about the character, because of this kit, I'm tempted to find out more and after reading a few of the comic books, published by **FatCat Comics** that may be a real possibility.

Oak measures 9 inches tall and does not come with a base. I didn't create one yet, but the possibilities are endless. If you'd care to find out more about **Oak** or related products, you can tune into their Internet site previously listed in this article or this other related site:

<http://members.aol.com/BK Claus/athome.htm>

For those without Internet access, you can contact them directly at:

Alternative Studios
119 Kildare Road
Garden City, NY 11530-2501
Tel: (516) 742-2458

Oak retails for \$89.95 each, plus \$5 shipping and handling. Each kit comes with a copy of the **OAK #1**, and will be signed on request. The statue run will be of no more than 250 copies.



STARSHIP INVASIONS



FROM
THE

LAIR
OF THE

Craftbeast

With
Bill Craft

FEATURING THE NEW SOVEREIGN CLASS ENTERPRISE 1701-E

Along time ago in a hobby shop far, far away... Oh sorry, I got carried away. Welcome to the incredible world of styrene starships. I am taking a break from figure kits this time around and reaching out into the styrene void. I am going to tell you about some simple ways to achieve great looking paint jobs for your space armada. Don't settle for plain colored starships again. An airbrush is essential for most of these effects.

First, let's examine the new Sovereign Class U.S.S. ENTERPRISE 1701-E from the latest installment of the Star Trek film series, "FIRST CONTACT". The kit has over 45 styrene and clear plastic parts and a zillion decals. It measures 19 inches long and 7 inches wide when completed and comes with a Federation logo designed stand.



FINISHED
VIEW FROM
ABOVE.



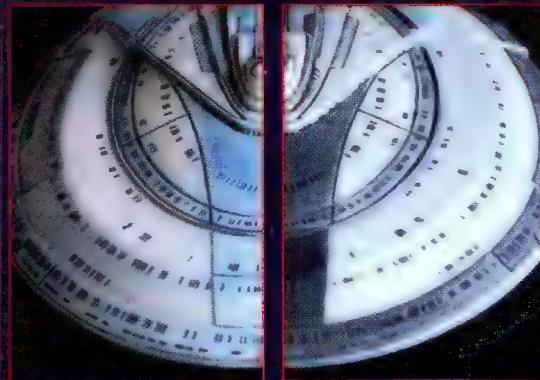
FINISHED
VIEW FROM
BELOW.

Begin each step in the instruction guide by carefully removing the parts from the trees. I first use a small pair of wire cutters and afterwards file down the connecting points smooth. In the case of the Enterprise, it is essential to paint the individual pieces first before final assembly. The reason being is that there are a few clear parts that have to be inserted from the inside of the main body parts before you can put them together.

A VARIETY OF PAINT EFFECTS
UTILIZING STAINS, AIRBRUSH
AND CHALKS CAN MAKE
ANY STARSHIP IN YOUR
COLLECTION THE PRIDE
OF THE FLEET.



STEP 1. I began with antiquing the raw ship parts with **Bon Artiste Charcoal** and wiped the stain to the rear of each part to get that wind resistance look and pass-over effect. All the crevasses and windows filled in nicely with the Charcoal.



STEP 2. I next took **Golden's Transparent Phthalo Blue (Green Shade)** and worked the color into the crevasses and corners of all the body pieces.

STEP 3. I then took a medium grey and brushed in selected areas of the hull panels and main body. I referred to the box photos as to the placement.

STEP 4. Next I took pure white and misted the body parts with my airbrush. This technique covers up any imperfections in the grey brushed on areas. It also blends all the charcoal and blue areas.

STEP 5. Now it is time to paint in some of the selected windows. Refer to the box or simply go through and randomly select windows to be left alone with the charcoal color from the antiquing step and the others, paint in with pure white. There are also some areas that require you to hand paint bright red and yellow.

STEP 6. Now it is time to paint the clear parts. The best way to paint them is from the inside as to maintain that glass look from the outside. The areas that these parts go on are on the rear saucer section, the two nacells and sensor array.

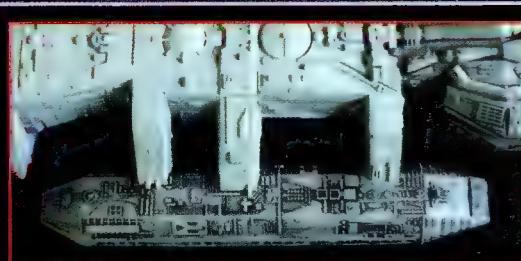
STEP 7. Now insert the clear parts on the inside of the main body parts and assemble the entire ship. Once this is done, I recommend spraying the ship with a semi-gloss coat to protect the paint and also since the decals are next on the list, the sealant protects the paints from perhaps smearing.

STEP 8. Ok, it's now time for the decals. Take your time on this and study the diagrams on the instruction sheet. This process took about 2 hours.

There you go! Deck out your base any way you want and mount your starship to it. I did mine gloss black with a star field on it using the old toothbrush effect. Brush on a thin consistency of white and using your thumb on the bristles as you pass over the base, let it fly.



THE CLEAR PLASTIC PARTS PAINTED AND READY FOR INSERTION.



THE USE OF BLACK STAIN WITH A BACKWARD WIPE OFF ON "THE BATTLESTAR" GIVES THE SHIP THAT DARK "BEEN THROUGH HELL LOOK". COMPARE THE UNSTAINED SECTION TO THE STAINED.



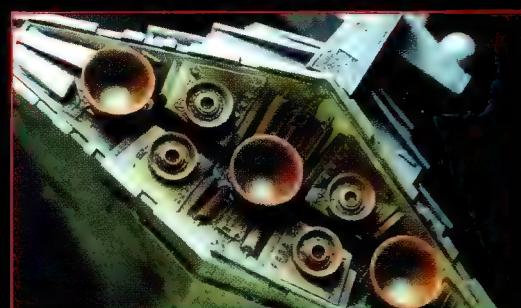
THE BLACK STAIN ON "THE STAR DESTROYER" HOWEVER SERVES ONLY AS A MEANS OF DEFINING THE DETAILS OF THE SHIP



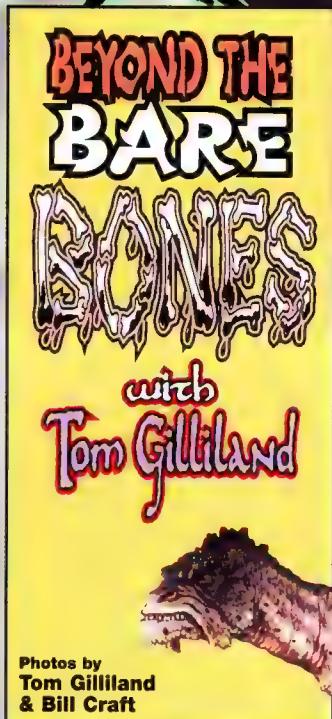
WITH AIR BRUSH APPLICATIONS OF BLUE, BURNT SIENNA AND PURE WHITE, THE BLACKS ARE SUBDUE BUT THE DETAIL IS STILL DEFINED.



THE USE OF GROUND UP PASTEL COLORS OF RUST, BROWN AND RED CAN BE APPLIED TO SELECTED AREAS TO GET THAT LASER BLAST HIT EFFECT AS WELL AS WEAR AND TEAR ON YOUR STARSHIP. SOME DRYBRUSHING AND STIPPLING OF WHITE CAN ALSO ENHANCE THE EFFECT.



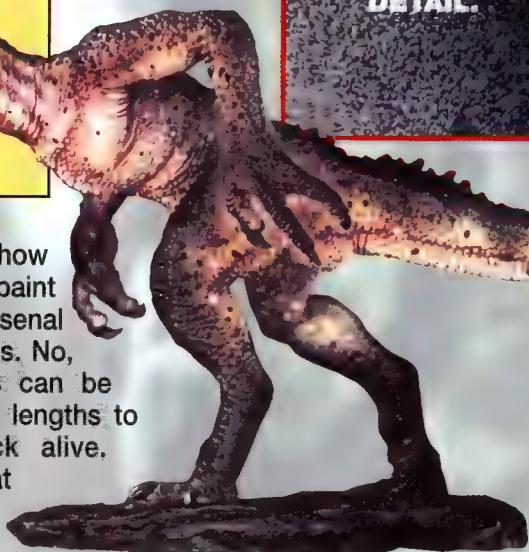
TO GIVE THAT FINAL TOUCH TO YOUR STARSHIP ADD SOME SUPER HEAT BURNS TO YOUR ENGINE EXHAUSTS WITH BLACK AND RED RUST COLORS.



the YMIR



UNDERBELLY DETAIL.



Wham, bam, that's how it's done gang. Some paint jobs don't require an arsenal of advanced techniques. No, sometimes the basics can be stretched to incredible lengths to bring something back alive. Let's take a look at what I'm talkin' about.

The star of this "look-back-at-the-basics-show" is Tony McVey's retake on the Harryhausen classic 'Ymir' from "Twenty Million Miles to Earth." Being one of my favorite sculptors, I quickly fell for this resin gem. Excellent design, dynamic pose and crisp detail make this another fine addition to the already extensive Menagerie Model line. Tony's sculpting always supplies a well detailed skin surface well suited for the basic techniques of washing and drybrushing.



CLOSE UP OF THE FINISHED YMIR.



A



B



C



D



E



F



G

First, the cleaned and seamed model was given a solid coat of primer, **Photo A**. Once dry, the Ymir was base coated with **Tamiya Deck Tan**. **Freak Flex Pink Eye Burgundy** was then airbrushed into the key fleshy areas of the body, **Photo B**. This will serve as the undercoat for the next layer of paint. **Freak Flex Nicotine Yellow** was then airbrush washed lightly over the top portions of the Ymir's body, **Photo C**. Now the toning of the top skin surface began with some light airbrush mottling of **Freak Flex Hot As Hell Orange**. The orange was concentrated at the areas of the body that I intended to be the darkest on the completed paint job. This was then given some additional punch using **Polytranspar Burnt Umber**. **Freak Flex Sunburn Red** was then added to the pink eye burgundy and thinned with water to create a wash. This was then applied to the hands, feet and tip of the tail so that it would run into all of the cracks and crevices, **Photo D**.

A solid coat of **Testors Dullcote** was sprayed over the model to seal in all of the previous work. Once dry, the upper body surface was then attacked with **Bon Artiste** stain using a stippling brush to blot on the stain in a broken pattern all across the back. If done carefully you can even outline the darker pattern at this step. This will require awhile to dry, but is well worth the soft semi-transparent effect achieved, **Photo E**. Next, **Polytranspar Black Umber** was used to break in the final depth to the back pattern. This was achieved by applying the paint in a broken, blotchy-like fashion. Once done, **Horizon Chocolate Brown** was mixed with black and then drybrushed over the patterned areas to pick up all of the individual scale details, **Photo F**. To create a further mosaic scale effect **Horizon Ivory** and the previous brown mixture was used to pick out individual scales on both the belly and back allowing a few strays of opposing color to occur, **Photo G**.

The last details were all struck in by brush.

A little **Tamiya Hull Red** was mixed with clear and then airbrushed onto the muzzle, hands and feet for some additional life.

As you can see a lot of basic technique can get you a long way. This Ymir is proof!





anime my way

by JERRY BUCHANAN
of Tom & Jerry Studios

Priss

Lock and load my fellow anime' aficionados! This time around I will share my experience with a brand new kit - *Priss at War!* Priss is a beautifully-cast 1/6 scale kit

that depicts Priss in her hardsuit putting the serious hurt on an evil Boomer. This highly-stylized, anime' kit is a study in dynamics. It was expertly sculpted by Garrett Fasano of **Madhouse**. **Madhouse** started around five years ago selling horror and sci-fi merchandise which eventually led to them importing Japanese garage kits. They recently started producing their own kits and landed a license for **Bubblegum Crisis**. Priss is the first kit in a series of four.

Priss Asagiri and three of her female friends make up a vigilante group known as the Knight Sabers. They fight the evil Genom Corporation and their rampaging cyborgs known as Boomers. To aid in their fight, the Knight Sabers don highly advanced body armor known as hardsuits. Besides being visually different, each suit has its own, unique capabilities and armament. Priss' main weapon is the 30mm Gauss cannon that makes up the bulk of her right arm. Cool, eh?

This original animation series was initially intended to be a thirteen part series featuring the character designs of Kenichi Sonada (**Gall Force**, **Gunsmith Cats**). Unfortunately, it stopped short after the eighth installment in 1990. In 1991, the series resumed with three more videos entitled **Bubblegum Crash**. The entire series draws heavily on Ridley Scott's **Blade Runner** with humans interacting with cyborgs.

The first thing you notice when you get this kit is the beautiful box art. Very clean and informative with a picture of the finished kit. They have also put a sticker on the box proclaiming that a bonus second head is included. This 'bonus' is a Priss head without the helmet. More on this later.

The kit is made of cold-cast porcelain. It is brittle, but seamlines and airbubbles are almost non-existent. You will have to be careful when you handle this kit. I accidentally broke the left horn of her collar at least three times! You also have to be careful when sanding seamlines that intersect panel lines in the suit. When you sand down the seamlines, you obliterate panel line detail. This is not a problem. Just re-scribe the panel lines. There are special tools out there for re-scribing panel lines but I just use a hobby knife and sandpaper instead. I start by turning my knife over and scraping the resin with the topside of the blade. Start out gently until you have a decent line started. If you manage to let the blade slip, sand out your mistake and start over again. Once the line is sufficiently deep, take sandpaper and insert the edge into the panel line. Then sand each side of the line until the width and depth match existing panel lines.

I painted this kit in sub-assemblies to make the job easier. The first thing I had to do was decide what paint scheme to go with. Do I use metallics and try to make it look 'real' or do I paint it to match the anime'? I chose the latter. Clean, monochromatic colors and lines suit me just fine. I only added subtle airbrushed highlights to the blue armor.

I primed the kit in white because white will make the blues and pinks brighter. I looked at many stills of the anime' as well as the videos and Priss' suit has many color variations throughout. From a deep blue to a sky blue, her suit color is always changing. I settled on a darker color using Testors Ford and GM Engine blue for her suit. The pink/red color was created by mixing naphthal crimson (deep red) with titanium white. The gray was created by mixing titanium white and Higgins Black Ink.

After you decide which colors to use, you have to decide which colors will go on first. This kit is a no-brainer because darker colors are easier to paint over lighter colors. I painted her 'ears,' collar, right hand, left cuff, heels, soles, and knees with white. I then sprayed the discs on her hips and the stripes on her legs and helmet with my pink/red color. Her midsection, neck, insides of elbows and knees, and the front parts of the 'ears' were painted gray. At this time, it is very important to seal your paint with Testors flat clearcoat to protect the paint when you mask it later. Two coats would not hurt but you do not want to spray too much or you will fill in the tiny writing on her helmet.

When the clearcoat had dried overnight, I masked the gray, pink and white areas with liquid latex. Yes, you can use masking tape but I do not get along too well with masking tape. I gently applied the mask with a small brush being careful not to get any in the panel lines. After the mask had dried (it will turn clear when dry), I sprayed the armor with my dark blue color. I mixed in a little French Blue and a touch of white to my paint and hit the raised areas of the armor to add highlights.

To remove the mask, gently peel it back keeping it as close to the model as you can. If you pull it up and away, it will stretch causing the blue paint to come off and lay on the area you had just masked. You will probably get some blue paint on the pink and white areas. See how rough the paint looks in **Figure 1** and **Figure 4**. Gently scrape this paint off with the flat side of your hobby knife. If you scrape off too much paint, go back to your original airbrush colors (You do save your paint until the project is finished, don't you?) and touch up the damaged areas with a brush. Sometimes, you will lift off so much paint when peeling the mask back that you will have to respray that area. Simply remask around the immediate area and respray the color. **Figure 5** shows the re-masked torso where I lifted a chunk of blue from under her ribcage.

Now for the step that will clean up the rough edges and make your kit look really slick. For painting all the panel lines and lettering, I used a technical pen. Technical pens come in varying tip sizes that can produce very fine lines. My pen is a .30 Rapidograph by Koh-I-Noor. These pens are expensive but are worth it when it comes to painting panel lines. They are also delicate and will clog easily. Therefore, you should never use them on rough surfaces.



1. Helmet after first mask is removed.



2. Second mask applied for gray areas.



3. Finished helmet before gloss is applied.



4. Rough edges left by mask removal.



5. Mask applied in sections for touch-up work.



6. Rough up areas to be glued.

After filling my pen with black ink, I begin to draw the lines in. Technical pens are designed to be held perpendicular to the drawing surface so hold your pen straight up and down when possible. The ink will flow best when the pen is held in this manner. The ink flows fast, so never stop in mid-stroke or the ink will well up in the panel line. When you stop drawing, lift the pen straight off the kit. If you lift it at an angle, the ink will trail up the side of the panel line. Nobody is perfect so expect to clean up mistakes. I have Polly-S thinner and a box of cotton swabs ready to clean up mistakes. Gently scrub a cotton swab over the mistake and the ink should come off. Never wipe the ink with your finger! You will end up with a bigger mess than you started with. When you are finished, seal the ink with Testors flat. Compare Figures 1 and 3 to see the difference.

Once the panel lines were finished, I glued everything together using strong metal pins and superglue. You will especially want to pin her left arm well since it supports most of her weight. Also, before you glue, roughen up the mating surfaces with a dremel tool or sandpaper. See Figure 6 for an example. This will remove any paint and give the glue a rougher surface to cling to. The entire suit of armor was then airbrushed with Tamiya Clear. I have found this paint to produce the highest gloss finish. Looking back, I would have added stronger blue highlights to the armor because glossing or dulling the paint tends to reduce the shading effect.

As for which head to use, I decided to go with the helmeted version of Priss. The second head was added after the kit had been produced because GK fans at conventions had expressed an interest in having an unmasked version of the kit. Being the troopers that they are, **Madhouse** ate the cost and produced the second head. Unfortunately, because of time constraints, it came out a little rough and bears little resemblance to Priss. I feel that because of the nature of the kit's pose and content, she should be helmeted. Being in the middle of combat, she would have her helmet on anyway. If you want variety, you could insert a sturdy metal pin in the neck and just place a head on the body. That way she could be masked one week and unmasked the next!

7. Cable detail.



8. Boomer head detail.



For the Boomer, I decided to have his paint scheme diametrically oppose Priss' scheme and grunge him up. You want him to look like a hunk of junk. I liked the way he was depicted on the box art, so I painted mine in similar fashion. The first step is to basecoat him in black. The majority of his body will be drybrushed with metallics and black makes the best undercoat for metallic colors. His main body color is Tamiya Metallic Blue. When drybrushing, be heavy handed to get a deep metallic effect. His cabling was drybrushed with Testors Chrome Silver. When I was finished drybrushing, most of the deep recesses and spaces between the links of the cabling were silver and blue as well. To remedy this, I took the smallest brush I had and painted black into each panel line, crack, and crevice. This took forever, but the results were worth it. Figure 7 shows what a difference this makes. The left side of the cabling is unfinished. The right side has been touched up with the black.

The blue armor was stressed by painting silver flecks along the edges, around the bullet holes, and in random splotches here and there. For a rusty metal appearance, you can use this same technique with copper or raw sienna. The bright silver cables were weathered by drybrushing random black splotches here and there.

For the finer wires in his head and chest, I used Gunze-Sangyo Copper. A few wires here and there were painted yellow and red for variation. Figure 8 shows the head detail. The eyes were painted silver and the pupils were painted with Tamiya Clear Red. Clear red was also dabbed here and there to simulate what I call transmission fluid. Blood would be too gross.

If you want to be a real trooper, you could add real strands of wire and junk to him. Or, you could tint 5-minute epoxy with black ink and slime it on him to simulate motor oil. How about fiber optics and LEDs? The sky's the limit.

Madhouse is one of the few companies that are passionate about what they do. They do it for love of the hobby and it really shows in this fully licensed kit. I wish them continued success and based on what I have seen so far, I'm sure they will have no trouble in that department. If you want to find out more, they are just a click away if you have Internet access. See address information at the bottom.

Join me next time when I demonstrate how to paint skintones using Mike James' Bride kit as my canvas.

jerry.buchanan@ccast.com <http://www.ccast.com/models/index.htm>

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9. Priss without helmet.



10. Priss with helmet.



11. Only the left foot touches anything.



**GETTING
LOST
IN
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with the new
ERTL
kits

by **Bruce the Brush**



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Photo by Peter Lovino © 1997 New Line Cinema

"In space, the most important thing is finding your way home." Probably by the time you read this the new *Lost in Space* movie by New Line Cinema should be at your theater or soon will be. AMT/ERTL worked in consort with the studio to put their models of the Jupiter 2 and Robot on the shelves when the movie hits. A pretty gutsy move and no small feat because there are many times when the movie models are completed and rushed into filming or are changed because of a script rewrite. It's difficult at best to keep tabs on everything and the studios have different priorities. Well, it seems to have worked this time.

The Jupiter 2 is 12" long when assembled and has about 22 parts. It's very easy to assemble. As a matter of fact, after I assembled and painted the inner side panels and engine array, I positioned the upper hull and it almost fell into place by itself. Like I said, very easy to assemble and the instruction sheet is nicely illustrated. The fun comes when painting and detailing all the piping detail and masking the different panels. Talk about recessed panel lines, this kit makes up for all the raised panel lines you've complained about in the past. Plus with all the hair-raising close calls this ship goes through in the movie, you can let yourself go with weathering the paint scheme. I'll do that on the next one. The display stand is even kind of classy with the *Lost in Space* logo. I painted this with some gold spray paint I found at our local craft store and it really made the logo stand out. It all builds into a very nice display model of one of the most unique space ship designs to come along for awhile and would lend itself very nicely to

doing some lighting tricks. You really need just one more spaceship, don't you? And with an MSRP of \$22 it's not going to break the bank.

Now comes the Robot. This one is really cool. It's got over 70 pieces. Stands about 9" tall AT REST! It has two optional height positions for the legs. The arms are fully articulated. The construction is a bit tricky and means some rather inventive masking in order to paint assemblies. Well really about the only difficult part was putting the arms and legs into the lower torso. But we're all creative, aren't we? It can work. You're looking at my built-up model. That little glitch aside, this kit builds into a very nice representation of the rather unique robot in the film. From what I've heard, people have already been putting themselves on waiting lists for this kit.

I found some chrome spray paint at the same craft store I found the gold at and it is the finest chrome spray I've tried. Very bright. For the overall body color, I used a 50/50 mix of Testors Insignia Blue and Blue Angel Blue. One is flat while the other is gloss which results in a perfect semi-gloss. I used the same mix on the undercarriage but finished it off with a coat of clear flat. One little trick I found in case you too have had problems painting over golds and silvers, for the black inserts on the lower arms I gave the area a coat of Future Floor Wax. Clear acrylic, great barrier coat. The tracks are in three pieces each but mate so good you won't have to do much work on the seam. I painted these a mix of white with 10% Insignia Blue and Neutral Grey for the pads. For the blue anodized pieces, I first painted them chrome silver then brushed on a thinned down coat of Tamiya's Transparent Blue Acrylic.

Well OK, so you're running out of horizontal surfaces but I'm sure you could find room for something this cool. And for an MSRP also of \$22, it will be the best looking paper weight you're likely to find. I can see a kit-bashing project coming up soon.

Well, till next time, model on dudes and dudesses. Bruce the Brush.

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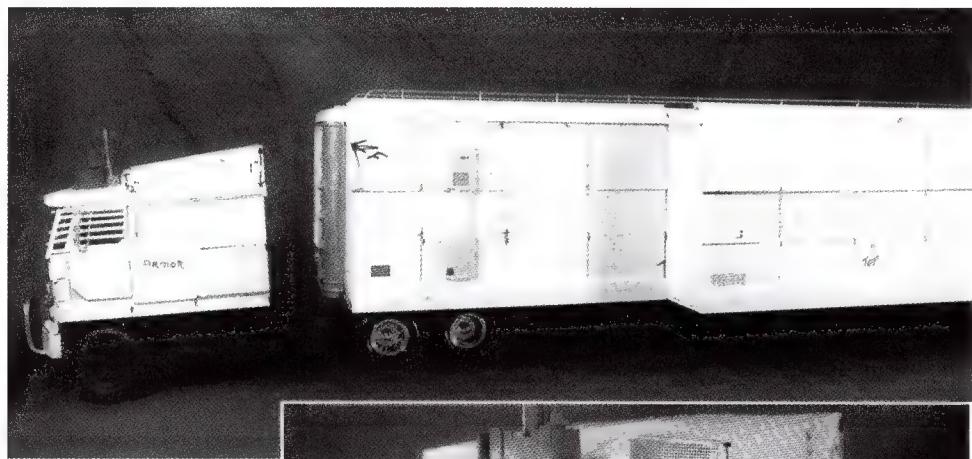
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This time I am going to take a shot at the trailer to go along with the tractor from the last article. I had intended to add an interior and lights to the kit but had to shorten the process. The interior could actually be built and added later if you build the roof section so that it can be removed.

The trailer itself was not a conversion like the tractor but was a scratch build. In the movie the expanding sections of the trailer were the main reasons I wanted to do it so that meant cutting a new floor and roof section. The sides I had from the trailer kit were ridged and I decided to cut new ones for better adhesion. In the end the only parts of the trailer kit I used were the sub frame, suspension, tires and front cap. I will say that while this is a project that looks good when it is finished it is the detail parts that make the most difference. The main trailer is easy to build and only requires about a dozen main pieces repeated on each side to get the main shapes and replicate the major parts of the kit. Which detail parts you choose will, of course, make your kit different from others. The exact replication of the movie prop can be achieved but not what I was after, but if it is what you want then these steps will make it easy for you to accomplish that.

I decided to make the trailer two feet long since this would make it either 48 or 50 feet long in the normal car modeling scales. I laid the floor pattern out on sheet styrene by first drawing the middle line and then measuring out from there. That pattern was then used to cut a second. The only difference in the top and floor is the top will need to have 1/4 inch removed from each side to narrow the width. Do not cut anything that changes a length only the width. This allows the taper that is at the top to be formed easily by adding a strip of plastic later.

The first step after the top and bottom are cut was to trim the front of each to accept the front from the stock trailer. I then glued the front cap to the floor section. I then cut 6 sections the height of the trailer by eight inches in length. These will form the new walls. Two of these will be shortened in length when they are ready to install since the front piece on each side is a bit shorter because of the front cap. I also cut 6 sections the same height by 2 inches to make the wall sections that are pulled out from the trailer. I found out later that the 2 inch long sections should have been 1/4 inch taller to save filling this space later. All of these were glued on starting at the front and working back. This allows the first piece to have the support of the front plate. Be sure to keep things as square as you can so that you will have less to trim as you put the armor on. It helps to have a good flat surface to work on and keep the trailer bottom straight. I waited until later, but I would suggest putting the back door section on now. This helps to keep the sides square. Remember to make the new back section 1/4 inch higher than the sides.

At this point the styrene is still very flexible due to the length. Try

to be careful when you move it to keep from popping the parts loose. I tacked the subframe onto the bottom and put the tires on so I could get the side armor lined up with the armor on the tractor. I placed the tractor in place under the front of the trailer and then measured from the table up to the ridged section of armor. This was transferred to the trailer and the subframe popped back off. I then used a square to mark this line all the way around the trailer. This gives me a line to follow when I add the ridged sections. I then cut the ridged sections and added the panel lines. I put a panel line every two inches around the trailer. To add the panel lines I marked where each would go and then simply cut with a razor saw until it was deep enough to show. This saves the trouble of cutting each panel separately and trying to get things lined back up.

The flat armor sections were added the same way. They are easier since to measure them, all I did was hold the plastic in place against the trailer and mark it from behind. This meant that if I had a section that was not quite square the piece would fit perfectly since that section was used for the pattern. Once a section was cut I held it in place and marked the panel lines and then cut them using the razor saw trick. I glued each in place as I went so that none would be mixed up and it keeps your work surface neater. This process does not take very long and by now you should be able to see the trailer starting to take shape.

This is the point where I ran into trouble. I had this all planned out and had overlooked a very obvious fact. The top is raised and narrower than the sides. I had not thought of this until it was time to glue it on. There was nothing to hold the thing up. I finally decided to use brass tubing cut 1/4 inch higher than the sides and held in place with c.a. glue. I cut eight of these and glued them in place to hold up the points along the inner walls. Later I went back and cut 6 more to hold up the outer corners of the expanded section, too. This not only held up

the top but squared things up and made the kit much more rigid. The extra 1/4 inch allows a 1/2 inch strip to be glued in place and create the angle at the top of the armor.

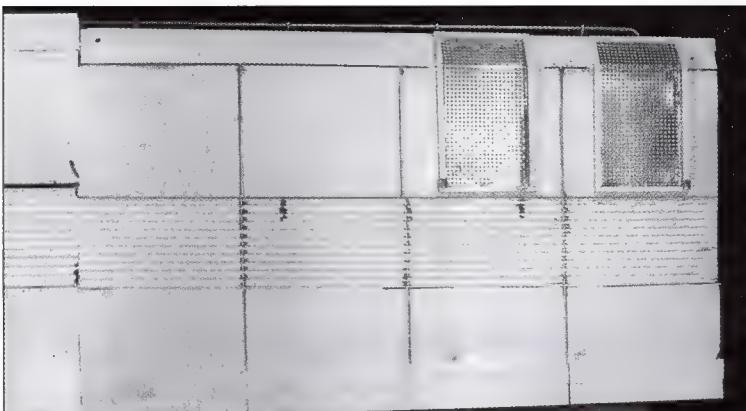
Before I glued the top on I created some of the detail by adding a piece of plastic the width and length of the normal trailer to the center of the top. I then added strips of channel styrene, channel side down, to the outer edge and along the edges of the plastic that that I had just glued on. I did this now to make it easier to handle the top and get everything straight. The outer edge needs another piece added to give it more height and the two middle sections will have handrails added. Once the channel was in place I glued the top to the new brass supports using C.A. glue. At this point the trailer is starting to look like the movie even though it still has several layers of armor and detail to go.

Next I cut 12 pieces 8 inches long and 1/2 inch wide. These would supply the armor at the top angle and along the bottom of the trailer. The panel lines are added to these when each is ready to install. Use the armor that is in place as a guide so that your panels are aligned. Do not assume that everything is square and go by the measurements. Use the panels and everything will come out right. After these are added that is the last of the armor and most of what is left is the detail parts. One of my favorite places for this type of part is the hobby shop's military section. The photo-etched tank parts are great for a kit like this.

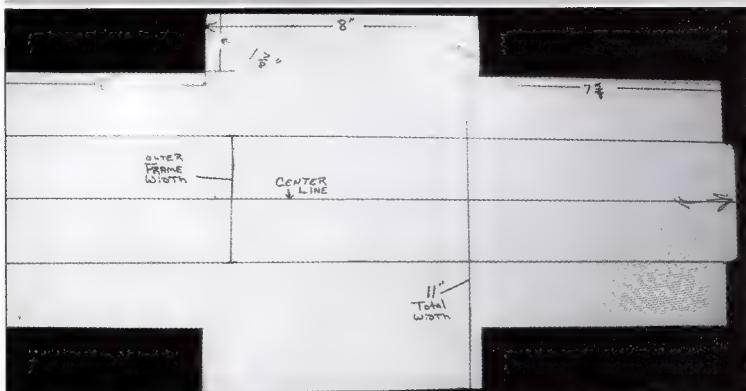
The addition of detail parts could go on almost forever with a project like this one. One of the things that I liked was the handrails that run along the top. I used brass rod to create the rail and then used cotter pins to make the stanchions that hold the rails in place. I could not find cotter pins small enough so I cut them to length and then used a pair of pliers to crimp them tight to the rail. I used eleven on each side and the effect is very good. I drilled holes in the top of the trailer to accept them and then used C.A. glue to hold them in place. I had some photo-etched brass left from another kit so I added it to spots that needed the parts. This is an area where you need to go back and forth to the movie and decide how much or little you are going to use.

I used photo-etched brass screen to make the side panels at the right rear of the trailer and to add some more detail to the front of the truck. I made a frame for the side panels with strip styrene. The photo-etched brass provided lift rings and small detail parts that I placed on the kit where ever I thought it needed something. The last pieces I made were the dolly legs that extend from the bottom of the trailer when it is parked to stabilize it. These were cut from square brass stock. I used two sizes that would slide together. This allowed me to cut the larger top piece and then cut a lower leg to slide into it. I cut the lower leg a bit longer than needed and then glued them to the trailer with the lower leg not touching the table. Then I extended the lower leg and glued it in place. This lets me get the correct length with no trouble as each can be adjusted before it is fixed in place. You will need four dollies for each side of the trailer.

I needed to do a bit more to the truck and now that the trailer was for the most part finished, I went back and finished what was needed. I added the front bumper and winch. I added the two vents on the front of the truck below the windows and made a push bar. The winch was a resin kit and the push bar was made from brass tubing. To create the

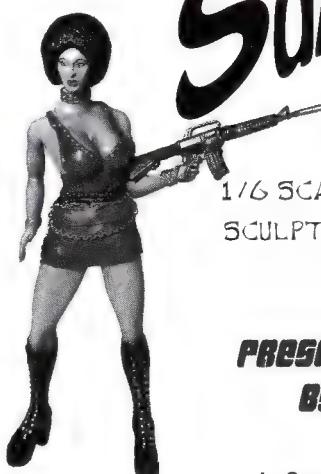


Above: The photo-etched brass screen used for the side panels at the rear of the truck. **Below:** Just some of the measurements for the trailer.



of information in it and that is because this project is very easy (although it takes a huge amount of plastic). Just some geometric shapes repeated over and over and some detail parts. Sometimes that is all it takes to make your ideas come to life.

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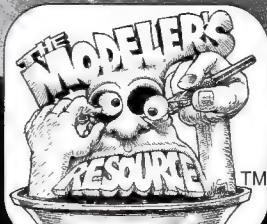
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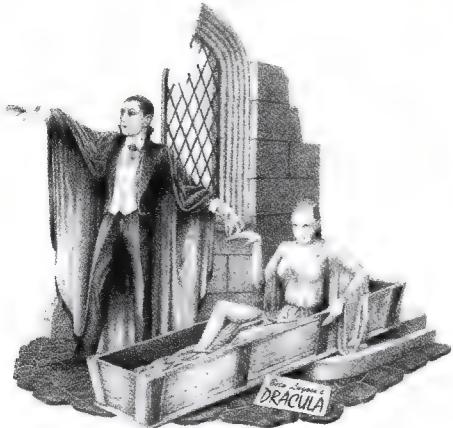
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Janus Company is announcing the discontinuation of **Tower of London** kit. This is their first model figure ever and it's slated to go out of production on February 28, 1998, so get it now or never.

Some new kits are on the way from Janus as well. Pictured above middle and right is the new **Boris Karloff Im-Ho-Tep** kit in 1:6 scale. This 19 pc kit will depict the mummified body of the ancient Egyptian resting in his sarcophagus. The diorama is slated to include a sandy base and crumbling wall with hieroglyphics all guarded by a vicious cobra. Figure was sculpted by Jeff Yagher with the remainder of the diorama sculpted by up-and-coming sculptor and Janus discover, Gabriel Marquez.

Above left is the latest in **Dracula** kits of horror legend, **Bela Lugosi**. This is currently in the sculpting stage and is scheduled for release in the second quarter of 1998. This two-figure resin kit, licensed by the Lugosi Estate will include the immortal vampire and one of his vampire brides. Both figures will be sculpted by Mike Hill.

Finally, Janus is pleased to announce the planned release of the first full licensed figure kit based on the popular Sci-Fi Channel program, **Mystery Science Theater 3000**. The planned 1:8 scale, limited edition resin figure kit will include Mike Nelson, Crow T. Robot, Tom Servo and Gypsy on the bridge of the Satellite of Love. This kit, sculpted by Jeff Yagher and Tom Seller, will debut at the 1998 Wonderfest. See their ad this issue for contact information.



This new airbrush has one needle that allows you to create superthin lines as well as thicker ones without changing it. It comes in three sets: **155-1** which includes airbrush w/protective cap, 1/4 oz color cup, 3/4 oz jar w/adaptor and 2 oz jar all in a plastic case (SRP \$104). **155-2** includes **Anthem** air brush w/protective cap in a corrugated box (SRP \$84). **155-7** includes airbrush w/protective cap, 8 ft braided air hose, one 3/4 oz jar with jar adaptor, one 3/4 oz jar with cap, one 2 oz paint jar and one 1/4 oz color cup all in a labeled display box (SRP \$116).

And coming soon is **Badger's Model 360, the Universal Air Brush!**

Badger Air-Brush Co. has some new products out that you may find to be helpful in your pursuit of the perfect paint job. **Anthem 155** is a new airbrush that supersedes some of the air-brushes that have come before it.

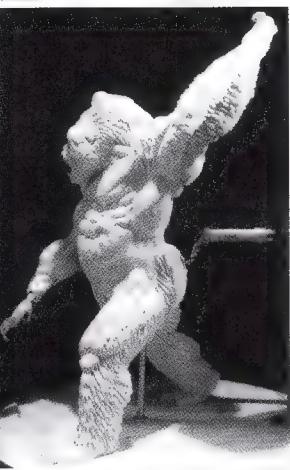
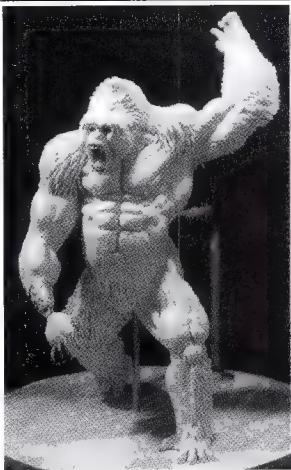
Smooth-On 300 is the ultra low viscosity casting resin which offers an advantage to the Prototype/Model Producer. The recent introduction of this new product has given model-makers around the world a new tool for producing fast castings that are virtually bubble-free. **SC300** offers the convenience of a one-to-one mix ratio (by volume - no scale required) and mixes/pours like water. Unlike other casting resins, this material *does not need to be vacuumed* prior to casting. This resin does not contain mercury and costs less than comparable resins.

For further information about **Smooth-On** products, please contact them at: **Smooth-On, Tel: 610.252.5800 Fax: 610.252.6200** or at their Internet Site: www.smooth-on.com

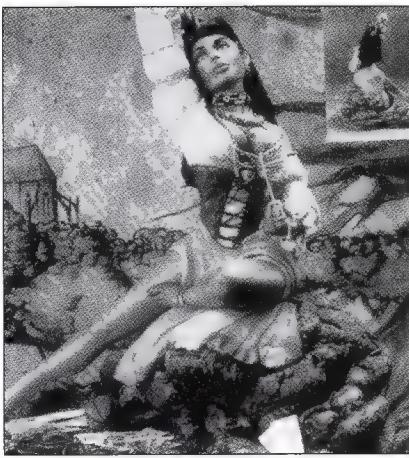


X-O Facto is announcing some new kits that you may wish to add to your collection. From left to right we've got *King C* from "Terror of MechaGodzilla" is 13" tall and comes in nine resin pieces and was sculpted by Brian Hug. Retail price:

\$109.99. Next up is *Buddha Z* from the imagination of Brian Hug. This kit is three inches tall and comes in six resin pieces. This kit is **not** for sale but is given away free with the purchase of one of their other G-related kits. The third kit over is *Baby G* from "G.VS Space G." This kit is five inches tall, in six resin pieces and was also sculpted by Brian Hug. Kit retails for \$49.99. The last kit, as you can tell is not G(odzilla) Rated. *Mistress X* is in scale to Volks' *Blind Beauty* and is designed as a companion piece. Sculpted by Joy and Tom Studios, *Mistress X* comes in four resin pieces, detail chain and a whip. Limited to 150 castings, each kit will come with a numbered certificate and retails for \$129.99. X-O Facto now offers wholesale pricing direct to dealers. Kits are not available through distributors. For these and other X-O Facto products, please contact them at: **X-O Facto**, PO Box 341368, Los Angeles, CA 90034 Tel: 310.559.8562



Silverback!
On the left is a sculpture in progress of "Silverback," the new kit from Taylor Design. A tribute to the many simian giants of cinema, this angry mountain gorilla stands a Kong-sized 28" tall!!! Sculpted by Jeff Taylor and cast by Mark Brokaw, this resin kit debuts Memorial Day weekend at the MMP5, coincidentally the same weekend the remake of "Mighty Joe Young" is scheduled to storm into theatres. **Taylor Animation & Design, 9725 Blazing Star Court, Las Vegas, NV 89117 Tel: 702.254.8853 armature@vegas.quik.com**

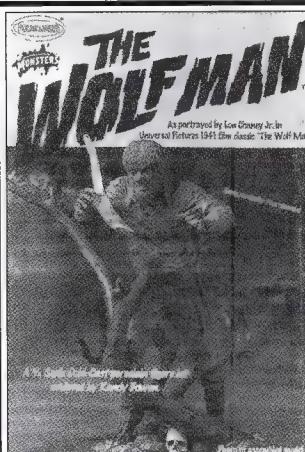


Esmerelda from Zotz

Head Hunter's Studio presents *Alienus Gréynéss* (top) which comes in three resin pieces, incl. plaque & nameplate. *Denjitedarter* (pictured bottom) also comes in three resin pieces, w/plaque & nameplate. Each comes w/photo, drawing & character "history."

Alienus-Gréynéss retails for \$59.95 plus \$6.00 s/h USA. Please inquire for cost, availability and shipping on *Denjitedarter* and foreign orders.

For more information on these and other upcoming busts, please contact the folks at: **Head Hunter's Studio, 690 SW 4th Street, Ontario, OR 97914 Tel: 541.889.6282.**

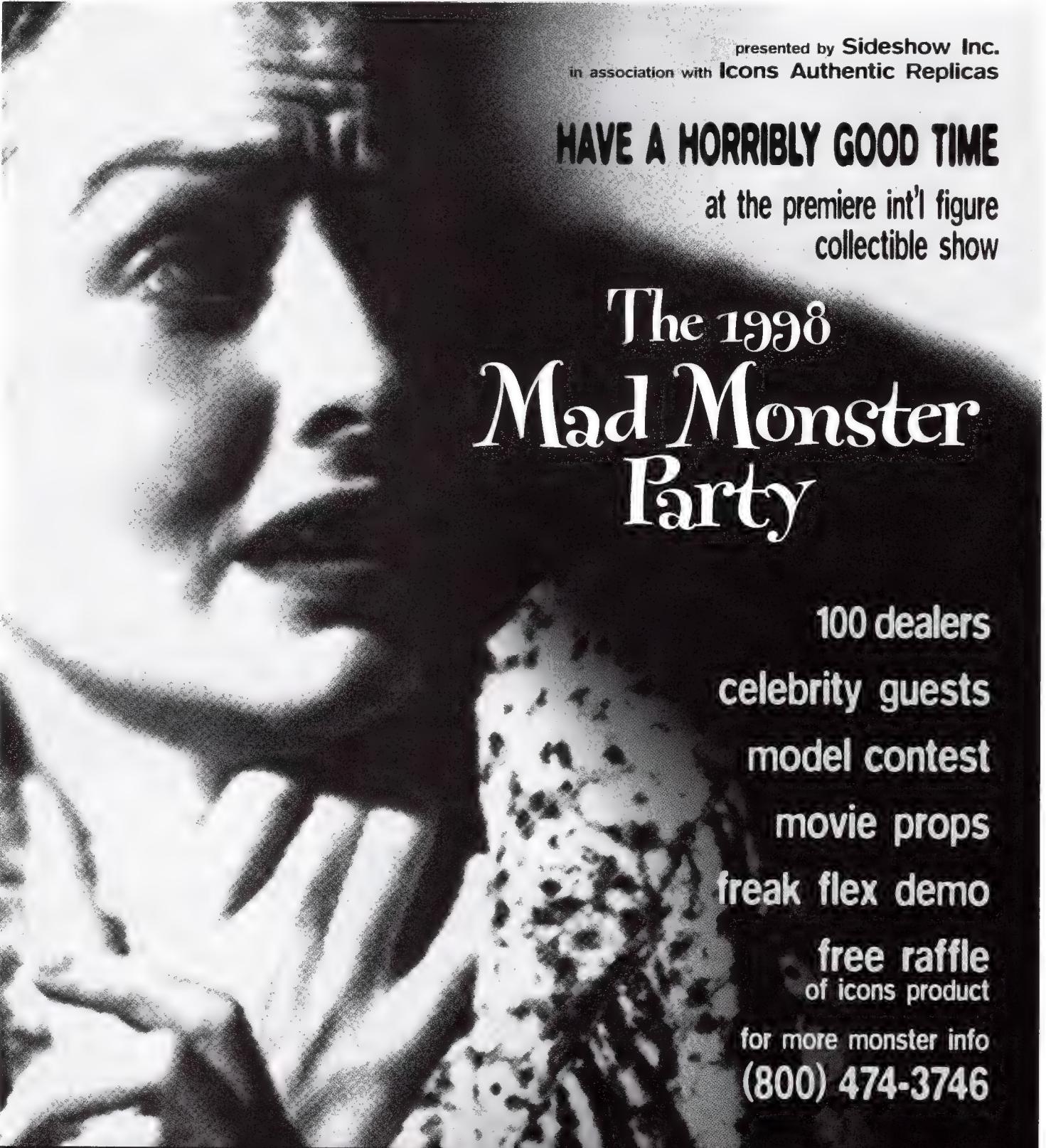


This 1:6 scale kit is based on the gypsy from Victor Hugo's *The Hunchback of Notre Dame*. Kit is resin and includes fortune telling card and vest/blouse threads. Sculpted by E. Luis & A. Lopez, this kit retails for \$130.00 (wholesale is available). Please contact: **Puff 'n Stuff, 703 Lowry Avenue, Jeannette, PA 15644 Tel: 412.523.8444 Fax: 412.523.6979** for more information.

Lon Chaney's "The Wolman" from Polar Lights & Randy Bowen

Here's a kit that every monster fan is going to want to be on the lookout for, "The Wolfman." This is a 1:4 scale, cold-cast porcelain model sculpted by one of the "garage kit" industry's best, Randy Bowen. We understand that the cold-cast version will be available in limited numbers and another release of this kit will follow in injection-molded plastic. We'll have a full review in an upcoming issue.

<http://www.polarlights.com>



presented by **Sideshow Inc.**
in association with **Icons Authentic Replicas**

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• **CoolToys** (published by Wani Books - Japan): Here's a publication that's totally new from Japan and it seems to have something for everyone. Coverage includes: toys, models (garage kit and plastic), comics, cards, masks and props, behind-the-scenes/special effects and lots more for you. There are over 160 pages of glossy color material for you to feast your eyes on and even though I don't speak or understand a word of Japanese, the photos really tell the story. This was their first issue and I contacted one of the contributing writers in Japan who told me that they weren't sure of plans to get the magazine to the USA.

• **Prehistoric Times #26**: This issue has some great coverage of dino-related toys and models including articles on: *Giganotosaurus*, *Here Comes the Mammals*, *Giganotosaurus*, *Not Rex Enough II*, *How to Draw Dinosaurs*, *Intelligent Dinosaurs*, *PT Interview with John Sibbick*, *Marx Revisited*, *Reader Art* and an article on other magazines that are out there, *Modeler's Workshop* and more. Check it out! (145 Bayline Cir, Folsom, CA 95630-8077)

• **Great Scale Modeling 1998**: Here's a new mag that we picked up at our local hobby shop and is filled to the brim with pictures! There's a ton of stuff here, including a look at last year's SCAHMS show, a Sci-Fi Gallery, numerous "portfolios" by many accomplished modelers, coupled with some very detailed "how-to" articles. There's also an especially good article on **Photographing Models** by Pete Bave. (Published by Kalmbach Publishing and the folks that bring you *FineScale Modeler*).

• **Color Theory & Application** by Bob Knee. Here's a book that you will undoubtedly benefit from owning. The entire book is on understanding and utilizing color in painting your models/minatures. Over the past few years, we have been asked to present articles in which oils are used, instead of acrylics. We have had every intention of doing that and still may, however, this particular book is undoubtedly just what the doctor ordered. It is full of very useful and practical terminology as well as instruction for using oil-based paints and the information translates into acrylic usage as well. I don't think I'm overstating it when I say you should pick this book up. With 52 pages and full color photos and/or color keys on almost every page, you're in for a real treat. You can order your copy through a number of places: **I & E Miniatures in England**; **Tuttostoria** in Italy and **VLS** and **RZM Imports** in the US. It can also be ordered direct from: **R & K Productions**, 6080 Sunnycrest Drive, Agoura Hills, CA USA Tel: 818.991.9044 Fax: 818.991.9585. The book retails for \$20.00 U.S.

• **Historical Miniature #10**: Quite a bit including artist profiles, an article on photographing miniatures, Euro Militaire show coverage and tons more. Check them out at the address listed above for **R & K Productions**.

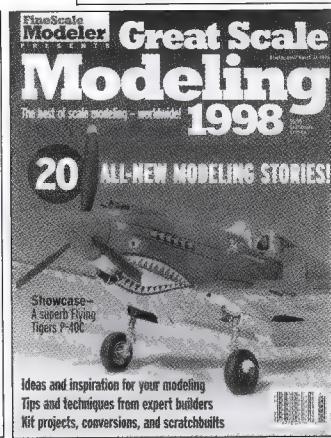
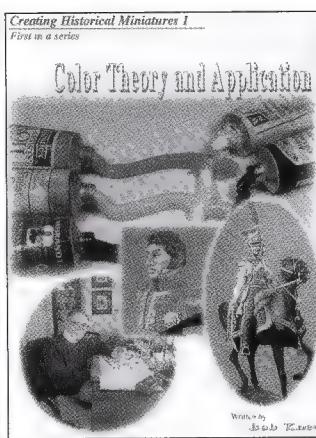
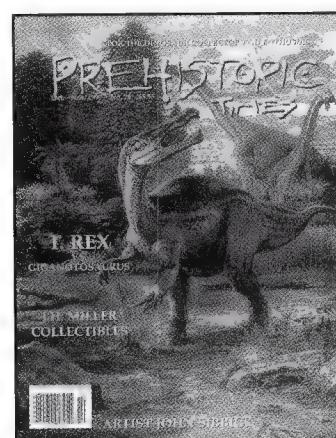
• **DRONE #34**: The UK newsletter goes into quite a bit, as usual, with this issue. Included is White Star, Chiller Theatre coverage, Remaking of Medusa by Martin J. Bower and all the rest. (172 High Hope St, Crook, Co Durham, DL15 9JA England).

• **AFM #10**: As you can see from the cover, this issue's AFM includes a look at Classic Monsters and the company that started it all, Aurora. They profile Janus Co, Mike Hill and compare many of the Creature from the Black Lagoon kits that have been produced. Lots of color pages. (PO Box 2052,

Lakewood, Columbus, OH 43230).

• **The Screamcraft Review**: You may remember us highlighting Screamcraft's first issue. Well, it's been a number of months and after a few serious glitches with printers and distributors, they're back with a new rendition of the magazine, *The Screamcraft Review*. You'll find a black and white cover and more reviews of kits and the like in this issue. The publisher, John Harris, states that with the next issue, they'll be moving back toward their original print quality, including full color cover that they originally had. Worth checking out. (608 Vernon Avenue, Lansing, MI 48910).

• **Area 51 Sci-Fi Collecting**: This new magazine from our British cousins is, in my opinion, a very nice blend of toys and models. Chris Pickering of England's Forbidden Planet and the UKGK book (co-written with Chris Moody), is one of the writers and states that this mag "...is the first UK based mag to devote monthly space to the Garage Kit Hobby." It's printed on gloss stock and replete with many pages of full color photos. As you read through it, you get the immediate impression that while there is some 'glitz' to the design, there is a tremendous amount of substance as well. There are no less than four sections/articles in the mag devoted to garage and figure kits. Chris would like to include information in his section on more US sci-fi garage kits, so, manufacturers, please contact him at: **UKGK Enterprises/Area 51 Collectibles**, Attn: **Chris Pickering**, Proteus Consultants, 110 Fairlop Road, London, E11 1BW Tel: 0171 556 3074. For subscription/sample issue information, contact: **Area 51**, Link House Magazines, Ltd, PO Box 106, Dingwall Ave, Croydon, Surrey CR9 2TA England. Tel: 0181 686 2599 Fax: 0181 781 0550 Back Issues@lhm.co.uk



"Wiring Windy"



with Chuck Davenport,
1st Vice President - IPMS/USA

First off, I want to thank you for your kind comments and for following along with me. Hopefully you will learn something from my ideas and mistakes. I certainly have a few to share in this, the last installment of my Windslasher series. Since this deals with electronics, I will share only the most basic of information that will enable you to understand the fundamentals of wiring up your diorama or figure.

I had three basic ideas for wiring the diorama: lighting PJ, the crystal forest, and ventilation. I discussed the ideas and techniques behind the first two in parts 1 and 4 respectively. Once I had all the lighting for the crystal forest worked out, I realized that I would need some ventilation for the heat generated by the bulbs (just to be on the safe side). In **photo 1** you can see a little rectangular box at the bottom of the picture; it's a AA battery box. Further right is a circular affair which houses a speaker. Out of view is the IC circuit board that connects these two pieces which form the basis of PJ's lighting and sound effects. This comes from one of those kids space gun toys with the electronic sound and flashing sound. I bought a bunch on an after Christmas sale from Radio Shack. I merely took the needed components and mounted them on the base, routing a length of bus wire to the light in PJ's rifle.

Note also in **photo 1** the oblong cutout for the "crystal lake", to the right a couple of transformers, just above the lake a square with a black circle superimposed. This item is a column support to carry the weight of the center of the diorama to prevent sagging (again, erring on the safe side).

Lighting the crystal forest

This was the most challenging task as I wanted to light each crystal individually. That would have taken an inordinately large number of lights so I opted to

focus each light bulb separately. In **photo 2** you can see the acrylic sheet light supports that are cut to size. Careful scrutiny will show that color wheel motors are attached via flanges to the acrylic sheet. I goofed. I should have made that plexiglass light mount removable. Changing those light bulbs will be a mother bear! I used two banks of five bulbs (ten total) to light the forest. You can see each bulb covered by a black shield of some sort. This is a cone that I made for each light. The cone is laminated kitchen foil on a black document protector and serves to funnel the light towards the crystal pieces above as opposed to allowing the light to illuminate everything under the base. The lights are connected to a 6.8 volt, 1.2 amp transformer. Unfortunately, I burned out my transformer because I was not paying attention. Here is

how you can size your electrical requirements appropriately.

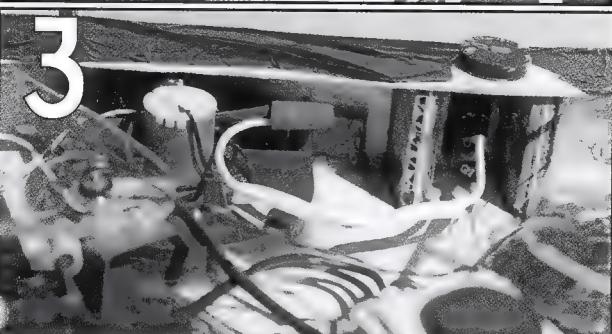
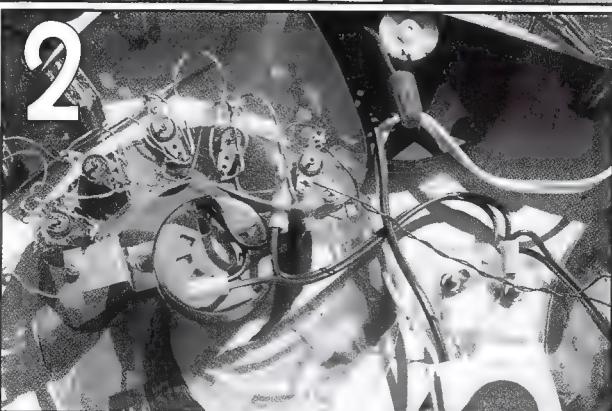
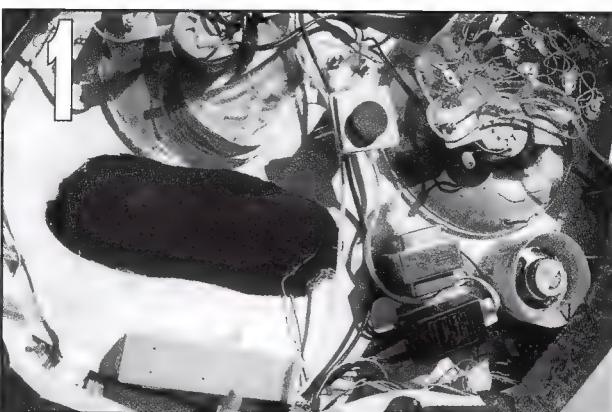
Every electrical component was purchased at Radio Shack (not the best electrical supply house but it will do in a pinch). The lights are 6 volt, .15 amp DC bulbs, connected in parallel. **Figure 1** depicts this arrangement with the hash marks on the right representing the 6.8 volt, 1.2 amp transformer. In a parallel circuit, voltage drop at any branch equals circuit voltage while circuit current is equal to the sum of the branch currents. This stuff is important to know when designing a simple circuit. In this case, the voltage supplied to each lamp is 6.8 volts. Ideally, you want the voltage slightly lower as this improves bulb life but this is not too excessive and, due to the equal voltage each light receives, all burn with the same intensity. You

also want the total current draw to be lower than that which can be supplied by the power source. You see, a transformer will try to supply as much current as the load demands. Exceed its capacity and the transformer overheats and DIES trying to supply the current demand! I hooked up ten .15 amp lights in my circuit which means that my total circuit current was 1.5 amps ($10 \times .15 = 1.5$). It took awhile but the load exceeded the capacity of my transformer and burned it out. In my rush to meet the submission deadline, I neglected to add a fuse which would have saved the transformer. **Figure 2** depicts what the circuit should look like; fuse protection is always wired between AC house current and the transformer. The fuse is always sized for a LOWER value than the current rating of the transformer. That way the fuse will blow before the transformer burns out.

If the current demand exceeds that available, purchase a transformer with a higher rating. If none exists, split your load between two transformers using the simple formula above.

Ventilation

My final concern was ventilating the underside of the diorama...just to be safe. Those little bulbs do not generate much heat but I did not want to take chances. I happen to have a small blower from some discarded piece of equipment. In **photo 3** you can see the motor case at the top of the photo. (I never throw electrical components away; much of what I used on Starship Troopers came from the scrap box.)



that was powered by a little 3 volt DC motor like that found in kids' toys. I mated it to a plug-in transformer of the same output and wired it together. The transformer is one like those found with small electrical appliances such as battery chargers. I have a slew of them from discarded equipment.

Wiring it all Together

Putting it all together meant routing the wires clear of all rotating and heat generating components. Anything powered by AC house current used 16 wire. DC equipment such as the lights were wired with single strand, 18 gauge hook-up wire (phone wire). PJ's sound and light components were wired with bus wire. It is useful to have soldering skills but, in the absence of that, you can use solderless or "cold" connectors or wire nuts. **Photo 2** shows both. The color wheel motor is connected with cold connectors and the two are wired in parallel to a junction with cold connectors. (You can see this junction in **photo 1**, just above the column

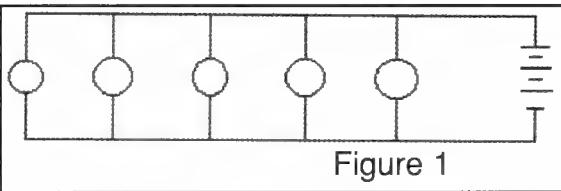


Figure 1

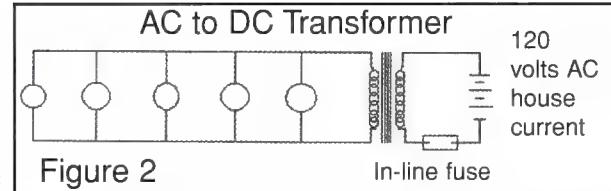


Figure 2

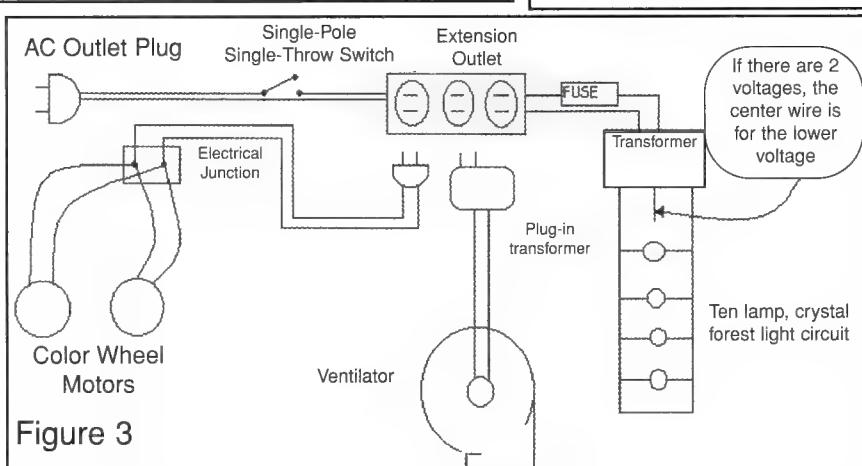


Figure 3

motors) and a black box (plug-in transformer for the ventilator) both of which are plugged into the outlet. Omitting the PJ's battery-driven power source, the AC wiring setup looks like this in **figure 3**.

You may have noticed that I did not provide fuse protection for the motors or ventilator. This is because the current draw for all three devices is minuscule compared to what AC house current can

support; two screws attached to a piece of acrylic sheet.) Just above, a white wire snakes off to the right to the power switch. The switch wires are connected to extension wires with a wire nut.

Since I had three AC loads, the motors, AC-DC transformer, and plug-in transformer, I plugged them into a multi-port extension outlet. This is barely visible in **photo 1**. Left of the speaker is a white plug (power to the

deliver. One final note concerns display/storage of large dioramas. Keep them out of reach of two year olds or for that matter, any kids. Just after Christmas, my two year old, Avery, decided to try one of his new toys on my diorama. The kid is still quite well but my precious diorama needs some work!

~Next time: Wiring Mr. Freeze for lights.~

Coming Events

Fantasimonium '98:

An alternative celebration for fans of comics, model kits, sci-fi & horror movies and other cool stuff! Presented by Monsters & Mayhem and The Modeler's Resource magazine. Sunday, June 28, 1998 at Holiday Inn Hotel, Costa Mesa, CA. There will be dealer rooms, model contest, autograph sessions with Brinke Stevens, The Boys of Halloween (Bob Burns, Daniel Roebuck & Chuck Williams), Seminars: sculpting with Joe Laudati; painting with Randy Vandal; Q & A with Bob Egrini & Bill Craft (to be confirmed). Jeff Pitarelli will be on hand to provide airbrush demonstrations. For more information, contact: Monsters & Mayhem, PO box 10620, Costa Mesa, CA 92627-1062 Tel/Fax: 714.751.8620 e-mail: UncCreepy@aol.com. Hotel hotline: 800.221.7220 or 714.557.3000 for room reservations (ask about special Fantasimonium show rate).

Mad Monster Party:

The 1998 Mad Monster Party will be held on May 23 & 24 at the Pasadena Convention Center. Updated show info is available on the Sideshow toll free number (800.474.3746) or by visiting their website at: www.Sideshowinc.com An update of what's happening with Sideshow is now possible via the Internet @Sideshowinc.com. Current product for sale, new releases, what's coming soon, special orders, raffles and give-aways are all part of the site.

Model Fest 98 Region X Convention:

Sponsored by New Mexico Modeler's Association, August 7 - 8, 1998 at Howard Johnson's Convention Center, Illo & Eubank Streets, Albuquerque, NM. Theme of the show is "Fantastic Forties." Please contact: Dave Darrell (505.293.2569) or Charles DeWitt (505.260.1448) for more info.

SCAHMS:

The California Show, sponsored by SCHAMS, takes place March 28 & 29th (Saturday & Sunday) at Doubletree Hotel (Orange County Airport), 3050 Bristol Street, Costa Mesa, CA 92626 Tel: 714.540.7000 X4200 (special show room rate available). Contact Jim Hill at 714.236.9201.

WonderFest:

Louisville, KY, May 9 - 10, 1998. Executive West Hotel. Guests: Joe Viskocil, Steve Wang, Mark Schultz, Bill Stout, Al Williamson, Chris Walas, Bob Burns. New features for '98 include more workshops, seminars and an even bigger model contest. Call WonderFest's Info Line at 502.254.8037 for updates or to be added to the mailing list for free 20-page flyer. Visit their website at www.wonderfest.com. Dealer space is sold out. Hotel reservations: 800.626.2708.

Sculptors & SCULPTING

Profile: Vance Rudzinskas

TMR: What started you sculpting?

VR: I've always been a fan of Randy Bowen's work and I've collected some of his statues. There was one I missed the boat on, which was the "Bone" piece he did. So, I decided to take a shot at it myself. I had always admired people who did action figures and vinyl kits and that's what gave me the inspiration to do something myself. I worked in fashion doing screen print designs which I felt was very limiting. In doing models and sculpting I felt there's much more creativity and talent that goes into it. I just want to give the enjoyment to other people that I get out of creating the figures.

TMR: Sharing your work through model kits is probably the best way to do that. Did you have any formal education in sculpture?

VR: I first got my hand in sculpting was in High School. I did a Yoda bust and a Darth Vader bust and that was out of the Earth Clay, Terra Cotta. I took first place in the art show there. That was just for one year which was pretty much it and I never touched it again until I came across that little "Bone" figure. And I tried it again.

TMR: What material are you using now?

VR: Now I'm using Super Sculpey, coat hangers, aluminum armature wire, two little plastic sculpting tools and whatever else I can find around the house. I would like to start working in natural clay like Earth Clay, but that's a little expensive for me and getting it fired is costly.

TMR: I think you'll find that most of the guys doing model kits today are using Super Sculpey just like you're using now.

VR: Really?

TMR: Super Sculpey is the way to go.

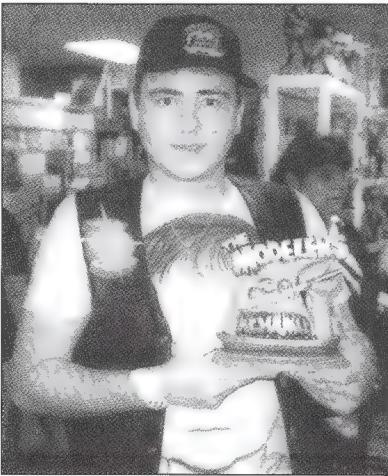
VR: Most of the figures I do are pretty small. The Daredevil I'm working on now is only about eight and a half inches tall and I'd like to start getting into a larger scale. I try to get as much detail as I can into the work, but I feel I'm limiting myself in the size I've been working in. One of the things I feel I need to start working on is control drawings. Most of the time I just make the thing up in my head as I go along. There are only two or three pieces that I actually drew out what I wanted them to look like and they actually came out pretty much like the designs.

TMR: What's the most difficult thing for you to do?

VR: Believe it or not, people feel it's the tweaking of the whole thing, adding the final details, but for me it's the fleshing out. Once I get that done the rest comes pretty easy. There's only one thing I feel I'm unable to do at this point. I've been trying for a couple of months to do an Aime piece like Sailor Moon, but I just can't get it.

TMR: That shouldn't be too hard after doing Bone. That was a fairly simple design, like many of the Anime pieces.

VR: That's funny, because the piece I'm proudest of at this point is my Oliver Wendell Jones. I drew that up the way he should look and he's a perfect representation of the way the character looked in Bloom County. He looks pretty much like an Anime character with the big head and the small body. As far as the Bone goes, I was never that happy with it. I've done the whole family now four or five times. For some reason I was never happy with them and one day I'll get around to doing them again. That's what started it all off. The first sculpture I did that I think came out right was Opus from Bloom County. He's about five inches tall. But when I look at it now I see things that could be done differently.



Above: Vance at October's Chiller Theatre Show with our new Logo Kit™,
Below: Vance's renditions of Catwoman and Daredevil

TMR: Well, you learn as you go, improving all the time. You employ new methods and techniques and there's no need to go back and fix the old pieces, just apply those new methods to the next piece.

VR: Yeah. I learn something new every day. With this

Daredevil, I just put the finishing touches on his boots and I can say, "Yeah, I like the way I got this crease or that fold." The only thing that's challenging now is to do the eye sockets. The lips, the nose and the mouth, I've pretty much got down to a science, but I'm still learning about the eyes. For some reason they still give me a little trouble, but I manage to get around it and do it right.

with Jim Bertges



TMR: That reminds me of Junior High. When we were supposed to do a bust in art class, the one thing I couldn't do was get both eyes to look alike, so I just put a patch over one eye and solved the problem that way.

VR: My art teacher, Mrs. Corman, helped me with the Yoda bust. It was a little different because when you use Terra Cotta, the eyes are hollow and you just add in the lid. What I do now is take two little balls and bake them and press them into the sockets, then I build up from there. I usually start a sculpture with the head and once I get that right I can start thinking about what everything else should look like.

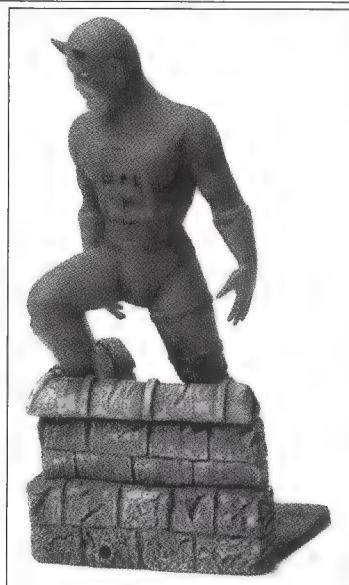
TMR: How do you decide on a pose for a specific piece?

VR: I love comic book characters. Most of the ones I do are one that other people don't make or just my favorites and I feel they need representation. For instance, if I was to do The Flash, I would not put him in a running pose. Because he's synonymous with running, but I would have him standing with his arms folded, tapping his foot. I'd do something out of the ordinary as opposed to putting him in the running stance. As far as Daredevil, he's in a majestic pose like he's looking over the rooftops getting ready to leap down. With Cat Woman I wanted to emphasize motion and movement, so I posed her in an alley with one foot up on something and the other swooped down. I always try to do something out of the ordinary with these figures.

TMR: And you do most of this without any pre-sketching?

VR: Actually that's a flaw of mine that I have to work on. When I was in the fashion industry the designers would come by and do a little chicken scratch sketch and say "OK, tighten this up". And from that you'd go ahead and make the screen print design. I like to wing it. But Harley Quinn, the Joker's girlfriend, I drew out first. That was one piece that I decided not to take any creative liberties with. I wanted to do it as close to the character as possible, and I think I pretty much caught it. I did three or four Robins and on each one I like to put a little something of my own into it. If I have to be exactly on character, I can do that, but I like to add my own little thing.

TMR: About how long does it take you to do a figure from conception to completion?





Left: Inza Nelson (Dr. Fate); Above: Harley Quinn; Right: Elektra fighting Bullseye from Marvel

here or there, I'll use Baby Oil to apply the Sculpey to a pre baked piece. I smooth it out with that and after I'm done, I'll go in with a little alcohol and a paint brush and remove it. From start to finish, thought, it's about two weeks, depending upon the complexity of the piece. But I've noticed that it's the simple things that take me the longest.

TMR: You just keep reworking them until...

VR: They're done. The Green Lantern I just did was done in about three days. That was without paint. After it was all done and painted, I looked at it and I wasn't happy with the hands. One hand looked too stiff. I like to have separate fingers and show expression, because the hands are very expressive. Also, even if it's a very simple pose with the person just standing still, I like to give it that sense of movement. That's pretty much conveyed through my work.

TMR: Do you have any sculpting tips?

VR: One thing I would recommend is study your anatomy. I recommend the anatomy books by Burne Hogarth. For females, you can check the Playboy fitness issues. They show women in a variety of poses and with great muscle tone. Draw your piece out in advance, plan ahead to avoid sudden changes while you're working.

TMR: Are there other artists besides Randy Bowen that have influenced you? I'm sure there are a lot of comic artists that you refer to for your ideas.

VR: My favorite artist of all time is Brian Boland, he's one of the best. I try to emphasize some of his painted work into my sculpture. For instance, my Catwoman is a very Brian Boland-esque piece, I really tried to get his look into it. As far as sculptors, there's a guy named Thomas Blackshear who is incredible. There another guy who's new in the business named Mike James, he does the females. I love the way he over emphasizes everything on them. He's really good. Clayborne Moore is good. And there's something about Randy Bowen's work, there's a rawness to it where Clay seems a little more polished.

TMR: Are there any other comic artists you like?

VR: Frank Miller.

TMR: You seem to gravitate toward those rough, raw kind of guys.

VR: yeah. There's Frank Miller, John Romita and the creators of Sandman like Kelly Jones who has a really weird look. I'm planning on doing a Deadman going off some of his artwork. I think he presented Deadman the way he should look, very skeletal, not just like a muscle guy with a white face. Kelly Jones is pretty impressive when it comes to drawing and inking. Also, Joe Linsner. We met a few years back, at a convention, when he was still an up and coming artist. He signed a painting of Dawn that I had done and gave me an original sketch of Dawn done in pen.

TMR: Who's your ultimate favorite character you want to do a piece on?

VR: My ultimate favorite character would have to be Daredevil. As far as comic characters, Daredevil and Green Lantern are my utmost favorites. Gambit is

too, but there's already been some stuff done of him and I like to do things that haven't been done yet. Other comic favorites are Wonderwoman and Catwoman. As far as real people, I like Bob Marley. I want to start getting into doing pieces of real people. I did one of Michael Landon as Jonathan from "Highway To Heaven". That came out really well, he was pretty small, but the likeness was definitely there.

TMR: Have you been approached by any companies to do any model work or to have any of your stuff turned into models?

VR: Not yet. I had an opportunity with Toy Biz. I met Jesse Falcone at a comic show and brought my work there and he was pretty impressed with it. Unfortunately we got off on the wrong foot with the samples I sent. He was expecting one thing and I actually sent another. The pretty much finished that. But, since I've been posted on the Internet, I've had about three or four people contacting me in regard to producing my work as figure kits. That's pretty much what I want to do, get my work out there to the public as kits.

TMR: Where can people who are interested in your work get a look?

VR: The only place right now is Gremlins In The Garage. It's in the Gallery now, but I've been talking with Dennis about creating my own page. I'm trying to get more figures together to put up. Right now I've only got about twenty-five that I still have. I sell my figures. You have to find the right person to buy them. If I put two or three weeks into these pieces, it almost feels like they're a part of me and it's hard to let go. When I tell someone the price of a figure is \$150, sometimes they feel it's a little expensive, but you'd pay that much for a garage kit and these are one of a kind. I was also featured in Hero Magazine, I made the whole family of Sandman figures from Barbies with resculpted heads, I won the contest. It's been a while. I won a Cable kit. I like the kits, but I don't build them myself. I have somebody else build them, then I paint them myself. I figure with the amount of time it takes to build a kit, I might as well sculpt an original piece myself.

TMR: Some kits take time, but most kits are pretty easy to assemble.

VR: I like the solid kits. The first kit I ever built was an Alien and I cut my finger up with the Xacto knife when I was trimming it. I didn't think of putting it into hot water to soften the vinyl before it cut it.

TMR: Now you're an official modeler, you've shed your own blood for your hobby.

VR: Really. The figure kit business has grown immensely since the early eighties. Now it's everywhere. There are so many different companies making kits. The Inteleg Crow kit had an incredible likeness, although the cold cast statue wasn't as good.

TMR: Where do you see your future? Where do you want to go with sculpting?

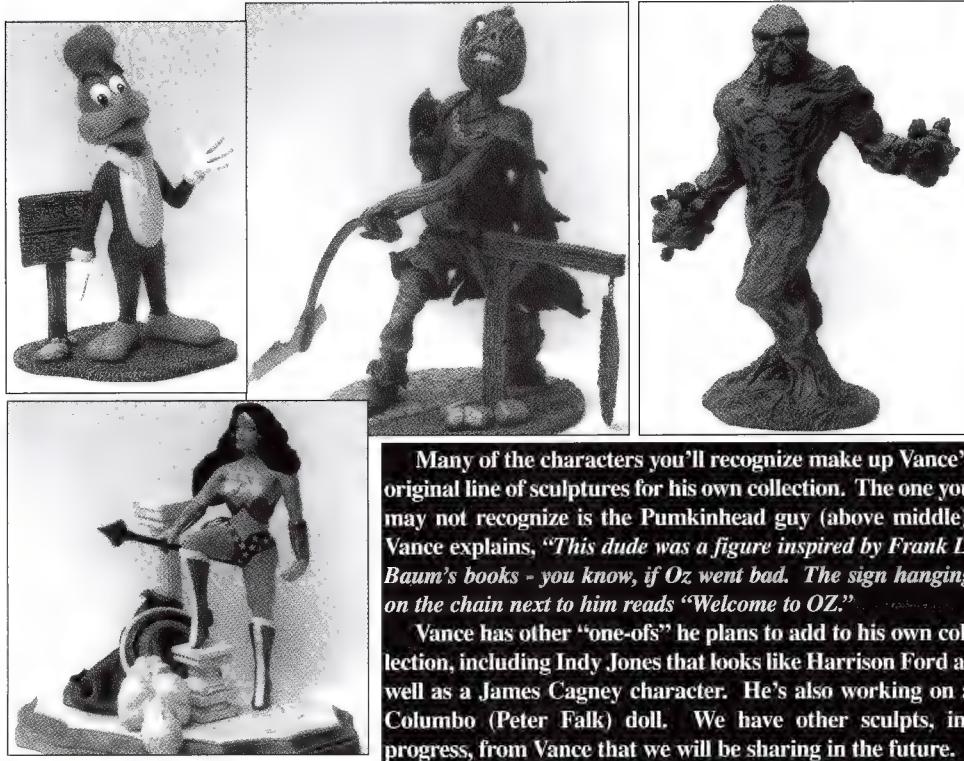
VR: I want to be able to have my work out there in the mass market. I don't want to be limited to just the people who just purchase my work. I also want it to be more affordable as opposed to the prices I have to charge for my individual pieces. I'm limited to people who are able to pay for it. I've been contacted through the Internet by people who want to buy my



**Above: John Constantine (Hellblazer);
Oliver Wendell Jones (Bloom County)**

work, but they want to build it themselves. Since it's all one of a kind sculptures, they come finished. I'd like to hit a wider market. Like Randy Bowen says, "There's a lot of people out there who could be the next one." Well, I want to be the next one.

(Editor's Note: All of the sculptures in this article represent "one-offs" that Vance did for his own collection. Since this interview took place, Vance has produced a sculpture for The Modeler's Resource (The Logo Kit™) and has also been hired by Alternative Images to sculpt a number of figures for them. We look forward to seeing more work from Vance in the future and we're glad to be able to bring his talent to light.)



Many of the characters you'll recognize make up Vance's original line of sculptures for his own collection. The one you may not recognize is the Pumkinhead guy (above middle). Vance explains, "This dude was a figure inspired by Frank L. Baum's books - you know, if Oz went bad. The sign hanging on the chain next to him reads 'Welcome to OZ'."

Vance has other "one-offs" he plans to add to his own collection, including Indy Jones that looks like Harrison Ford as well as a James Cagney character. He's also working on a Columbo (Peter Falk) doll. We have other sculpts, in-progress, from Vance that we will be sharing in the future.



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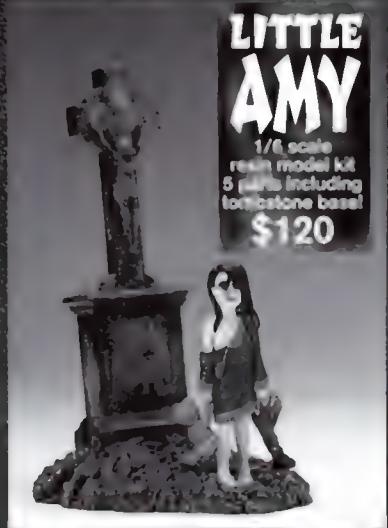
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DESIGN FROM THE RHINE LAND

THE SEASONED OBSERVER'S CONTINUING GUIDE TO SURVIVAL:

by Kathy Koecke

Well, here I am again. I really didn't expect to be back quite so soon. After all, modeling is not my thing, y'know. I'm merely an observant modeling widow. Therefore, logically, my ability to contribute to the hobby does have certain limitations. Although, I must admit, since *The Modeler's Resource* #14 hit the stands, I have been, for the most part, a happy little camper. To begin with, I have found your responses to my literary efforts to be most gratifying. I mean, my warped sense of humor is not always appreciated by all of those whom I "observe." Bruce, for example, can be completely bereft of any visible sense of humor at all whatsoever. Darned if I know why.

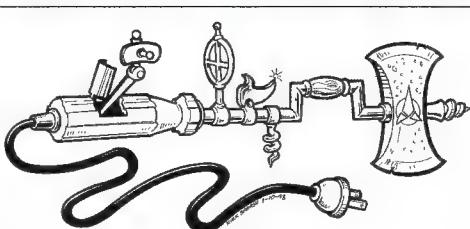
I must also share with the the sad news that the infamous "pointy whatchajiggy" is missing. We've decided that we probably won't be able to figure out what happened to it until we figure out what it is. Contrary to popular belief, said device is not a hobby knife. I'd recognize one of those jobbers. Perhaps I ought to have mentioned earlier that, for Bruce, the term "modeling tool" is loosely defined and liberally applied to everything from nutpicks and cuticle removers to meat cleavers and shoehorns - anything, just as long as it facilitates the model-building process. This likely explains the recent addition of a scalpel and a blow torch to his Christmas list - at least I hope it does.

At any rate, this particular utensil was most definitely a pointy whatchajiggy. It was long, metallic, clearly ominous in nature and undoubtedly Klingon in origin. And now it's gone. I am inclined to suspect some sort of covert operation; the whole thing smacks of nefarious cover-up. Think about it; unauthorized public disclosure followed closely by mysterious disappearance. Coincidence? I think not.

Be that as it may, I did indeed spend a brief time happily resting on my newfound literary laurels. There I was, thinking that my survival guidelines had pretty much covered the basic essentials of coping with model-building widowhood, when suddenly it dawned on me that I'd actually fallen a bit short in the realization of my goals. Allow me to explain: if you'll recall, at one point I heartily advocated contest/convention attendance as a means of enhancing one's relationship with one's own model builder. That was good; I still sing the praises of direct involvement. But I somehow neglected to mention a couple of ideas I had as to just how an uninitiated widow might actually go about doing such a thing. So, y'see, I've got some unfinished business to attend to.

Okay then. That said, let's get down to brass tacks -- or joint pins, as the case may be. So, you've decided that you'd like to join your obsessive significant other on his next jaunt to a modeling event. A fine choice, in my opinion. But there are a few things that you'll need to be aware of if you're going to pull

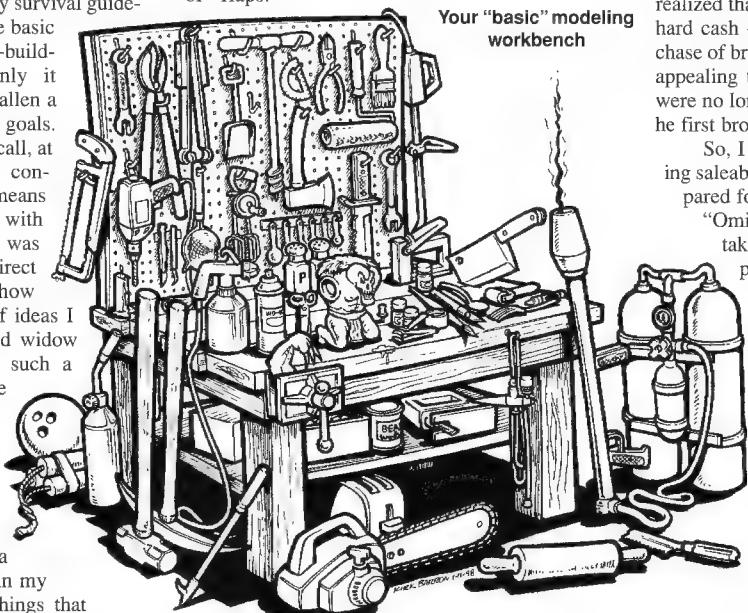
Time for Contests & Conventions! Part 1



The infamous Pointy Whatchajiggy

this thing off with any kind of panache. Now, don't get skittish; sure, it's a little scary at first, but you'll master it in no time. Hey, that's why I'm here, y'know. Forewarned is forearmed, or some cliché that goes something like that.

First of all, **DON'T** make any effort to interfere with your modeler's rituals of preparation. Just bite your tongue and bide your time. Quite frankly, objecting to his idiosyncrasies just is not worth the fussing you'll be met with. For the most part, preparation is a constant. You can expect pretty much the same, standard, manic behavior just prior to any contest of any kind. You'll notice that it starts slowly. First, there is a vague awareness that boxes are disappearing, especially boxes with lids or flaps.



Your "basic" modeling workbench

Art by
Jonesy & Kirk Barron

They won't turn up again until the night before the contest, carefully bound in duct tape, with "this end up" scrawled across them in black magic marker. The number of parcels that will turn up will depend upon the scope of the event in question and also upon the number of really cool projects he's recently completed. If your guy is like mine, you may need to consider a trip to U-Haul. Or Mayflower.

Ah, yes, the night before Bruce and I set out on our first team event was quite an eye opener. I walked through the front door and there he was, on his knees next to a foam-lined cardboard box, tenderly cradling a resin figure in much the same manner as a dedicated museum might handle a priceless Egyptian antiquity. He gingerly transferred the piece to its carton, then continued to cushion his little treasure with old bath towels and bits of Styrofoam™. I found myself looking on in silence for a few moments, mesmerized by the meticulous way in which he painstakingly fitted each and every little bit of packing material around the piece until it was completely enveloped, making jostling of any sort an utter impossibility.

"Y'know, my love," I said, "not to be unduly critical or anything, but the Center for Disease Control doesn't get *that* extreme when they ship virulent viruses."

"Yeah, well," he responded, "they're just dealing with viruses. These," he said, glancing around the room, "are my figures and models."

And then my gaze moved from my beloved to the rest of the room. He'd mentioned earlier that for this particular event, he planned to take not only his completed contest entries, but also "some" of his surplus kits which he intended to sell at a booth. Yeah, I know, it scared me at first, too. I considered asking him if he had a fever or if he'd recently suffered any stunning blows to the head, but then I realized that for him the prospect of acquiring cold, hard cash - cash that could be applied to the purchase of brand new cool stuff - was absolutely more appealing than feeling obligated to build kits that were no longer quite as magical as they were when he first brought them home.

So, I did know in advance that we'd be hauling saleable merchandise. However, I was not prepared for the volume of his stock.

"Omigod. Ooomiigod. All of these? We're taking all of these? Where the heck do you plan to put them all?"

"In the car," was the reply.

"In the car?!! You can't possibly mean the blue car that's parked in front of this house!"

"Sure I do. It's a station wagon. It'll fit just fine."

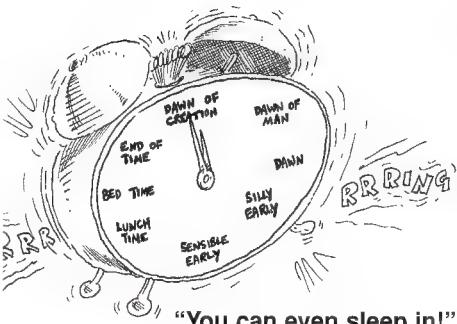
"Maybe, if this was all that you'll be taking...but there has to be room for me and my backpack and the cooler, right?"

"Well...I could always put something less valuable on the luggage rack..."

"Hey, quit looking at me like that!"

"You're what? 5'8'?"

"5'6'..."



"You can even sleep in!"

"Cool! You won't have to bend your knees!"

"Very funny."

"Everything goes..."

"Everything?"

"Everything, Snookums. But the noisy cargo can always go on the luggage rack."

(sigh) "Okay, okay, we'll try it. But it's never gonna fit."

"Never say never to a guy who builds models. We do the impossible."

"You are the impossible."

Ignoring me, he went back to wending his way through the maze of cartons, gazing lovingly as he went.

"..(sigh)..Well, shall we go ahead and get the car loaded tonight?"

That stopped him dead in his tracks. He turned and looked at me, aghast. One would've thought I'd suggested shooting his mother.

"Tonight? Load the car *tonight*?! And run the risk of some opportunistic low-life scum breaking into the car and stealing my figures and models?!"

"I see...so, your plan includes getting up at some ungodly, ugly, predawn hour to load the car before we leave tomorrow morning?"

"Yep! Now, that's sound logic. Y'know what they say - 'The early bird gets the worm!'"

"In some circles, the early bird IS the worm."

"Now, now, just relax! I'll get things started and let you sleep in for awhile. You won't have to get up until..oh, say, 4:30, 5:00 or so..."

He's so lucky he's cute.

And there you have it. That's the sort of thing you're gonna have to contend with. Sure, right now you chuckle; you say "oh, how cute, the way she exaggerates" but you'll find out. Once you do reach that place where I am (and you will, unless you crack first and end up in some sort of federal facility), you might want to consider implementing your own barter system. Y'know, one of his "challenging" events for you to experience equals at least one fun thing that you like to do...a trip to the mall or an evening at the symphony, or whatever else presents an equal "challenge" for him to experience. The system doesn't necessarily have to be confined to events either. Just the other night a snooty remark at dinner cost Bruce a trip to Wal-Mart. It's a system that works for us, whether he wants it to or not.

Anyway, where was I? Oh, yeah. Once an event has been targeted, in order to accommodate your own preparations **DO** try to determine

under which category this particular contest falls. It has been my personal experience thus far that there are three basic types:

Contest Type A: The New or Emerging Contest: often the primary focus of a one day event, this type of contest is generally organized by a growing model and/or figure club. The program, therefore, is evolving and expanding right along with the membership. Such contests cater to avid modelers who are incredibly jazzed by what they're doing and by everything that's happening around them. Picture puppies on speed.

to hobbyists alone; one can expect to encounter a veritable "Who's Who?" within the industry. Yet, despite the single-minded focus of many of the participants, the spirit of competition remains good-natured and there is a sense of camaraderie which encompasses all of those in attendance. Picture professional puppies on speed.

Contest Type C: The Ego Stoke Contest: Now we've come to the territory where I must tread carefully, else I shall offend. There is a third category which might be described as the "overly established" contest. This type is much like type B, however,

the efforts to refine artistry and to narrow contest parameters have led to exclusivity which often borders on elitism. While many of the participants are unaffected enthusiasts who are simply interested in the opportunity to share their work, to appreciate the work of others, and perhaps to receive affirmation in the form of some degree of recognition, there are some folks who would appear to have another agenda.

Certain artists - and that's exactly what they are; I don't for a minute deny their talent - appear to expect a certain degree of ego-stroking. Should the praise fall short of these expectations, the resultant snippy attitude causes one to suspect that some of these individuals might've been fussy little lap dogs in a past life. Many of these same individuals arrive with an entourage in tow, others acquire a faithful following that trots along behind them as the event unfolds. Either way, they travel in packs and they tend to cast their votes during judging that way as well. In my humble opinion, the recognizability of a name shouldn't become a factor in judging; each piece ought to be evaluated solely on its own merit. However, others tend not to see it as I do. As a result, such model contests can dissolve into a sort of popularity contest and, sadly, the appreciation of effort, creativity and artistic talent can fall by the wayside.

That said, hopefully, none of you have gone off in a snit. Like I said, I'm not here to offend, I'm just telling it like it is from my own observer's perspective. I won't be delving into type C too much; let's just say these aren't the sort of events that one rushes to attend twice. The atmosphere tends to be sobering and frustrating. If I was gonna go looking for aggravation, I'd balance my checkbook. Happily, the type Cs are definitely in the minority, yet, you may well run into some of this stuff once you start doing the contest circuit. But, you'll be forewarned. That's the whole reason I'm going out on a limb like this, y'know.

Well, anyway, there you have it. Now you've got a handle on contest prep. I've given you the basics on preparation rituals, packing and travel logistics and a little insight as to what sorts of contests are out there. Next time we meet, I'll give you the scoop on how to survive "the experience."



Contest Type B: The Established Contest: generally speaking, a contest like this will be just one of many events scheduled within a full weekend convention. This is the sort of thing that's been around long enough to have become not merely an event, but something of a traditional pilgrimage. These shindigs are organized by, and attended by hard-core modelers. And the appeal is not confined



Puppies on Speed. Contest Type A



The Ego Stroke - Contest Type C.

Behind the Curtain



with Jim Bertges

Greg Nicotero of KNB EFX: The People Who Make Your Nightmares

Deep in the suburbs of Los Angeles, out in the part of town known as The Valley, you never know what you'll find lurking behind innocuous walls and nondescript doors. In a small group of unassuming industrial buildings on a normal looking side street there is a place where nightmares spring to life. You'd never guess it to look at the outside of the building, but at the home of KNB EFX Group, Inc. normal life stays on the outside. Once you've passed through the door way you are greeted by tigers, polar bear cubs and zombies. In the reception area a frighteningly real head sits on an end table near the sofa. A severed hand holds business cards, daring you to be brave enough to take one. It's really a treasure trove for a fan of movies and special effects with wonders lurking in nearly every corner.

A walk through the shop itself is an enlightening experience. Technicians and artists work diligently at workbenches piled with clay, plaster bandages and arcane mixtures used for molding and casting the wonders they are creating. On one bench someone is working with a sculpture of an alien. In another area somebody is working with a fiberglass mold for a full body cast. Body parts and heads are scattered about randomly along with sculptures and maquettes for un-nameable future projects. High on one wall, near the ceiling, a line of full sized human bodies in various states of decomposition are pinned to the wall like a collection of butterflies. In the far corner of the room a huge rack holds stacks of fiberglass molds from life casts of various actors. It's a surreal scene where the strange work of a special effects house takes on the almost mundane look of a regular job.

One of the masters of this domain is Greg Nicotero who, along with Robert Kurtzman and Howard Berger has built KNB from three guys trying to prove themselves in the intensely competitive world of special effects to one of the busiest and best known effects houses in the business. Despite his success, the oppressive pressure of movie business deadlines and erratic show biz personalities he must deal with, Greg Nicotero is a very relaxed, friendly, unpretentious kind of guy who takes great pleasure in what he does both for the screen and his own enjoyment. Sitting and

talking with Greg is almost like finding a long lost friend who shares similar interests and grew up loving all the same stuff as any fan of fantastic films and images. As Greg puts it, "Ask any make-up effects guy and he'll tell you about the same upbringing, whether he watched Chiller Theatre in Pittsburgh like I did or Creature Features or whatever. We all have very similar upbringings where we were always drawing or building models or watching monster movies."

It all sounds vaguely familiar. Greg's modeling memories reach far back into his childhood in Pittsburgh. He recalls the special way his parents encouraged his hobby, "I got my Aurora kits when I was really little. For me, the thing was on Saturday nights my parents would go out to dinner and leave us with a baby-sitter and every Saturday night they'd stop and pick up a model for me. Every Sunday morning when I got up there'd be a new model kit. It was either the old

Greg and soon-to-be-available full size Creature.



dinosaur models or monsters. I had all the Aurora kits and, of course, I went through that phase when I was about fourteen or fifteen when I was a cool

kid and thought I shouldn't have models any more, so I got rid of them. Later, in about 1987, I was at a Fangoria show and I saw an Aurora Mummy kit selling for \$80. I thought \$80, I remember when they were \$2.95! But I bought it and from there I just went crazy. I started buying every model kit, but I got into the kit craze just before it hit big. I used to go to model and toy shows with my friend Scott Spiegel to buy things so that now I have a room in my house called the Monster Room. It's wall to wall shelves filled with kits. But I got to the point where there were still kits I wanted that didn't exist, like the seven headed Hydra from Jason and the Argonauts. So I sculpted a model kit of that. It wasn't a great sculpture, but I wanted that kit. I've done a couple of other kits since then, a couple of Outer

Limits kits for Dimensional Designs and a Michigan J. Frog. Lately, though, I haven't had time to sculpt model kits."

Between his duties at KNB and his quest to acquire new model kits, Greg has ventured into a new aspect of modeling. It almost seems inevitable for someone of Greg's skill and interests to take the modeling direction he has taken, especially considering the access he has to equipment and materials as well as the people he knows within the special effects industry. "The joke that is occurring with my friends now is that I don't even waste my time with small models, I go 1:1 scale. I just finished building a 1:1 Lost In Space Robot. I was fortunate enough to have Greg Jein say, 'I'm getting rid of some of these pieces.' And the pieces he wasn't getting rid of he gave me to mold. It's been about a year process of me coming in on nights and weekends grinding and sanding. I had a friend of mine wire up all the electronics so it lights up and talks. Everyone who comes to my house now and sees these big things I've built says, 'There's no reason for you to build small models any more because you've got the real thing!' I've got the Spindrift from Land of the Giants, I have the Flying Sub



Above and Below: The "Monster Room" with Greg's kit and toy collection. Greg's got everything. Just look at the kits!



and a Martian War Machine from War of the Worlds that are three and four foot models. They all light up and I've scratch built interiors for them.

"For the Flying Sub, I made it like a giant Aurora kit. I cut off the top so you can lift it up and see the interior and it's all wired and lit. That's the one thing I don't know how to do is the electrical stuff. I did the Flying Sub first as a kind of a test to see if I could do it. It turned out to be a great piece. When you lift the top off you can see the whole interior. I scratchbuilt all the control panels and walls. The only thing missing are David Hedison and Richard Basehart. Guys around here have asked me if they can borrow the Flying Sub mold so they can build their own and I tell them sure if you sculpt me a little David Hedison and Richard Basehart. That's how I get most of my stuff, by trade or barter. As a collector I attribute my collection to the fact that I've acquired or physically made every toy I wanted when I was a kid."

It has become Greg's goal to have the "real thing" whenever possible when it comes to his favorite shows from his childhood. He was happy to have the Aurora model of the Land Of The Giants Spindrift, but it wasn't the fully accurate, large-scale miniature that he really wanted to get his hands on. As it worked out, Greg had a friend who owned the original Spindrift model and needed a mold made of the spaceship in order to make protection copies in case something happened to the original. Greg made the molds in exchange for being able to make a copy of the ship for himself. Of course, his pursuit of detail led Greg inside the ship, "With that I scratchbuilt the interior for the cockpit. That was a trick, opposed to the Flying Sub where I molded walls so I could make copies, for the Spindrift I just made one piece walls. It was a sort of a ship in the bottle, there was a little panel on the bottom that I popped off and put the walls in. But when it came time to assemble it inside the ship, it was so tight that it became very frustrating."

After completing those two massive miniatures and a full scale Lost In Space Robot, Greg has moved on to other equally impressive projects. He has begun work on a full scale Time Machine, a large miniature of the Martian War Machine and a four foot model of the Jupiter II. He simply explains, "I'm insane. I scratchbuild all the interiors and they light up. As my modeling skills have gotten more and more advanced, instead of fabricating walls out of styrene and painting them, I built them and molded them and now I'm making vacuform bucks and vacuum forming the walls. For the Jupiter II, since most of those walls have lights behind them, like where the suspension tubes are, I'm making them out of clear vacuform so the lights will show through."

Greg's interest in miniatures and models does occasionally spill over into his work at KNB. Although the main focus of KNB is make-up effects, prosthetics and creature fabrication, they sometimes come across a job that calls for miniatures of some sort. "I have a lot of friends that do miniatures, like my friend Lou Zutivern who is an incredibly talented miniature guy. Anytime I go over to his house and he's sitting in the garage working on models I'll tell him, 'Oh man, you've got the great job. I want this job!' And he says, 'What are you talking about, you do creature effects, you've got the great job!' I've just always loved miniatures and I'm surprised that I didn't get into



Some of the models that Greg has built/painted which are in his office, including "Michigan J. Frog" which Greg also sculpted. Below: Scratchbuilt Flying Sub & Spindrift.



that. We've done some stuff here. Any time we get any model work, I'm the guy to do it. We did a film for the Sci Fi Channel called Doppelganger which called for miniature sets. I built all the scale furniture and I was so into it, it was great. We even did a miniature of the Titty Twister for From Dusk Til Dawn, but it wasn't for the movie it was for a rock video that Robert Rodriguez did with ZZ Top. They needed a shot of the Titty Twister, but they had blown it up for the movie, so David Wog and I built that one in about a week and a half. It was so much fun that I'd really like to do it more often."

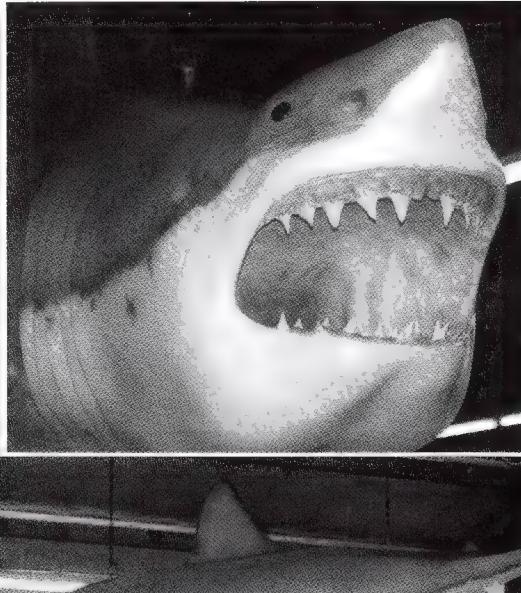
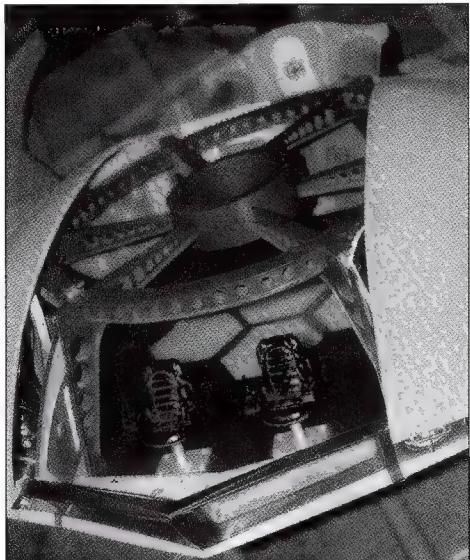
Greg also readily admits to being a "child of Forry Ackerman" thanks in part to a monster loving Uncle who moved from Pittsburgh to Los Angeles, leaving behind all his Famous Monsters magazines for seven year old Greg. "I spent hours going through those magazines and ordering stuff out of the back from Captain Company. And, of course I went through the phase where I threw them all away. I still kill myself for it, but about six months ago I acquired my final issue of Famous Monsters to complete my set. I was missing the first ten which run about \$400 apiece. But, I have friends who say 'I've got an extra copy', or 'I can get you

one', so I was a child of that."

Another offshoot of Greg's hobby is the irregular modeling party he holds at his home. He asks a few friends over and each one must bring a model kit to work on. They spend the night building and painting and watching monster movies on video. David Schow of Fangoria Magazine devoted one of his columns to describing one of Greg's parties and it has come to a point where all his modeling friends and even a few people he doesn't even know are clamoring to come over for a modeling party. "I haven't had one in a while. The last one I had was just Robert Rodriguez and me and we sat there til four in the morning building models and watching movies. The problem I have is that I have friends come over who aren't very good painters and they ask 'Will you just paint this for me?' My friend Scott Spiegel came over one night and brought the four foot Godzilla model and said, 'Would you mind?' I spent the whole night painting this Godzilla kit and it was four thirty in the morning when I said, 'I'd like to paint one of my own kits now.'"

Like the rest of us, Greg still retains his love of modeling and still attends model shows, buys modeling magazines and new kits. Even though he now has a huge array of unbuilt kits ranging from the beginning of the Garage Kit era, he still can't pass up purchasing a new kit if he finds it interesting. He knows that if he ignores a kit now, he may never be able to find it again. It's a feeling that we're all very familiar with. Greg isn't the only person with a horde of unfinished kits, he tells of a visit to Jeff Yeager's home to borrow the Hydra model he sculpted for use in a movie, "I went into his den and he had what had to be five hundred models with little string in front of the shelves because they were so packed that if one of them fell, every single model on the whole shelf would fall. It was like a little Police line, Do Not Cross, around the shelves. None of them were painted, he had Bilikens, Kaiyodos, everything. I asked, 'Jeff, why haven't you painted these? This is incredible.' He said, 'Greg, there's four or five hundred kits up there. If I paint one, I'll have to paint them all.' I guess that made sense. I sort of follow that line of thinking now. I don't want to have a kit on the shelf that's not finished. I now have about fourteen Outer Limits kits in a box, I have a whole set of Bilikens unbuilt in the box which I intend to build. I don't get the resin kits to keep them in the box, but the Aurora kits I have, I won't build unless I have two of them. I had to reacquire them as an adult, I didn't keep them all when I was a kid."

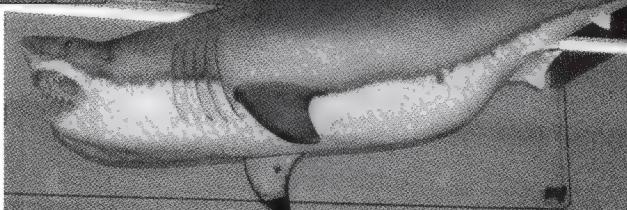
It's easy to see how someone with such a passion for this hobby can easily incorporate it into a career. His love of the fantastic and of making monsters has led Greg into something that not everyone can claim, a job that he truly enjoys. As he says, most of the people in his business come from a similar background and now they're doing what they love for a living. Although there are times when long hours or picky personalities or even lack of budget drain away some of the fun, Greg never sees his work as drudgery or just a "job." This is something he loves to do. "When you have to deal with the politics or semantics of work, just like any other job it becomes a "job". But the truth of the matter is that most of the people here still love what they do. They do this because they still want to make monsters. Even if you talk to Rick Baker, people will say 'Why aren't you directing movies?' Rick will answer, 'Because I love making monsters. I want to make monsters, not



deal with a hundred people asking questions all the time.' For me I still have fun and I still get excited working on these projects."

Greg's start in the effects field began in his native Pittsburgh, home of George Romero and Tom Savini. After meeting them at conventions, Greg became friends with Romero and Savini who offered him a job on *Creepshow*, but at that time Greg was set on attending college and went on to spend three years in a pre-Med program. However, he still had the desire to work in movies. An avowed movie fan, Greg spent much of his free time in theatres, seeing everything he could. In 1984 his friend Tom Savini offered him a position on *Day Of The Dead*, the third film in the "Night Of The Living Dead" trilogy. Greg's answer was simple, "Are you kidding me, I'd kill to work on this movie." The intention at that time was that I'd take a semester off of school and work on this zombie movie and get this movie stuff out of my system and go back to school. Well, that was thirteen years ago and I never went back. On that movie I met most of the people who have been influential in my life since then. I met Howard Berger who is my partner now. I met John Vulich who has his own studio now called Optic Nerve, Everett Burrell who works at Flat Earth doing digital effects, Greg Funk who works with us here now, so that was the beginning. I went from Pittsburgh to New York to LA. When I first came to LA in 1985, the first picture I worked on was the remake of *Invaders From Mars*. It was only for two or three weeks, but on that set I met Matt Rose, Steve Wang, Shannon Shea, Gino Crognale, Tom Woodruff and Alec Gillis. Alec and Tom own ADI. Steve Wang, everybody knows, he's a fantastic sculptor. Matt Rose is Rick Baker's right hand man now. And Shannon Shea and Gino Crognale who work with us now. The thing is that I was in LA a week and I met all these people and they're all still very much involved in this business."

From that point Greg worked on numerous projects in LA and Pittsburgh such as *Monkey Shines*, *Phantasm II* and *Evil Dead 2*. It was on *Evil Dead 2* that Greg and his two partners, Bob Kurtzman and Howard Berger actually first worked together. Up to that time they all lived together in what was known as the "House of Wayward Make-Up Artists." It was a place where make-up effects people who were new to Los Angeles found themselves staying until they became established. It was after *Evil Dead 2* that the three partners decided to



Above clockwise: Flying Sub interior, full scale reproduction of "Bruce the Shark" from Jaws and LIS Robot built from extra parts he got from Greg Jein and parts he fabricated himself.

work together as a company. While Greg was in Pittsburgh, Bob and Howard got KNB started and when Greg returned, the company got its first chance to prove itself on a low budget film called *Intruder*, Directed by Scott Spiegel. "We finally got past the Catch 22 of, 'You never keyed your own show, so how do we know you can do it?' We started literally at the bottom. There were a lot of other people who had the luxury of coming out of other studios and getting a lot of work from the studios they had worked with. We started at the bottom and crawled our way up the ladder, getting bigger and bigger projects. Eventually we were doing projects like *Misery* and *Dances With Wolves*, where we provided the buffalo. My big fear was, what if *Dances With Wolves* is the best movie we ever work on? That movie was just so overwhelmingly successful. The night it won the Academy Award for Best Picture, my mom and dad called, they were drinking champagne, celebrating and said 'You won!' I said 'Mom, we didn't win anything, the picture won.' But she said, 'They showed your Buffalo on the Academy Awards!'

One thing that sets KNB apart from other effects houses is the fact that there are three partners, three bosses to supervise the work. Work is split among the partners so every project can get the full attention of one of the partners. Even though it can become hectic, KNB is able to handle effects for as many as eight films at one time without sacrificing quality or missing deadlines. "Right now we're doing five projects and that's manageable. We're at the point where we're wondering what else is coming down the pike. It can get to the point where we recommend other companies when we're overloaded. We recommend Steve Johnson a lot and he says 'What the hell are you recommending me for, I'm busy too!' He'll recommend us and it will be the same situation where our plate is full, but we appreciate the recommendation."

The fact that the company's partners are hands on is another unique aspect of KNB. If they're not

on the set supervising the implementation of their effects, or, in the case of Robert Kurtzman, Directing a movie (he recently helmed the horror fantasy *Wishmaster*), Greg, Howard and Robert are in the shop with their hands in the same goo that their technicians

are working with. "We still love what we do," Greg says emphatically. "We were just paid a great compliment by Rick Baker. When he was doing *Men In Black*, they had their 'Star Wars Cantina' scene and they needed a bunch of aliens. He ended up hiring us and two other companies to make some aliens. We get calls from people all the time saying, 'Rick Baker highly recommends you guys.' To me that's the ultimate compliment, to have Rick say, 'These guys I trust and they do great work.'

The ever busy KNB has a number of recently completed and currently in production projects which will be hitting the screens during the next year. These future films include the new Russell Mulcahy film, *Talos*, *The Mummy*, which they are co-producing with Mulcahy. Mulcahy, who directed the first *Highlander* film is also a modeling enthusiast. They recently finished the new John Carpenter film, *Vampires*, with James Woods and Sheryl Lee. KNB created subtle vampire make-ups for the film, somewhat along the lines of the look used in *Interview With A Vampire*. The new *X-Files* movie also features work from the KNB crew. Their work appears in *Dean Koontz's Phantoms* from Dimension Films which stars Peter O'Toole. *Scream II* continues KNB's association with that highly successful series of films. They even have some effects featured in the upcoming *Mr. Magoo* with Leslie Nielsen, including an animatronic baboon. New projects include the prequel and the sequel to *From Dusk Til Dawn*. Greg describes the sequel as *Dog Day Afternoon* with vampires and the prequel, which is set in the old west, as *The Good, The Bad And The Ugly* with vampires. It seems as though we have a lot to look forward to. Now when we see the initials KNB roll by on the end credits of a movie we've just enjoyed, we'll be able to think about the people who provided some of the excitement as kindred spirits with whom we share a common background and a common passion.



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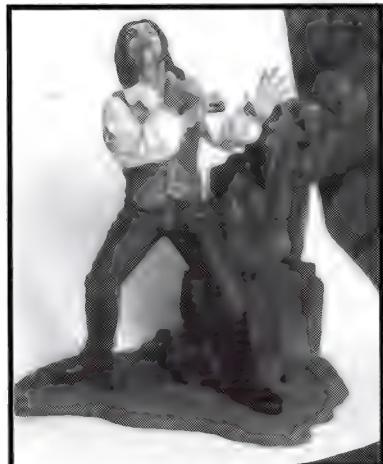
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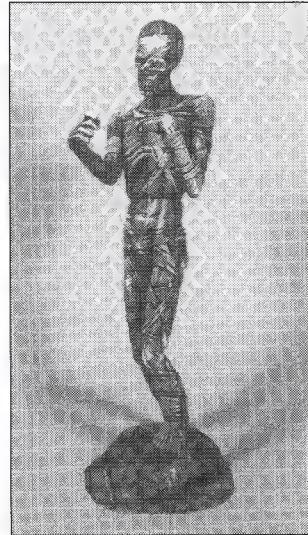
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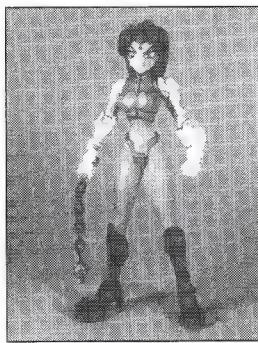
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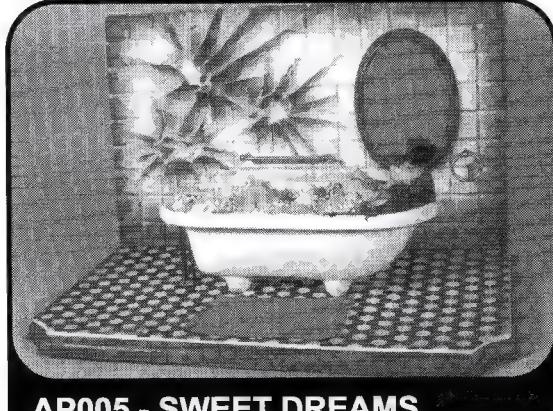


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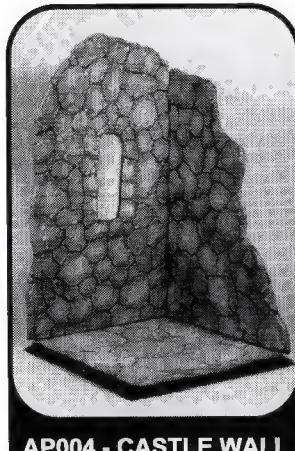
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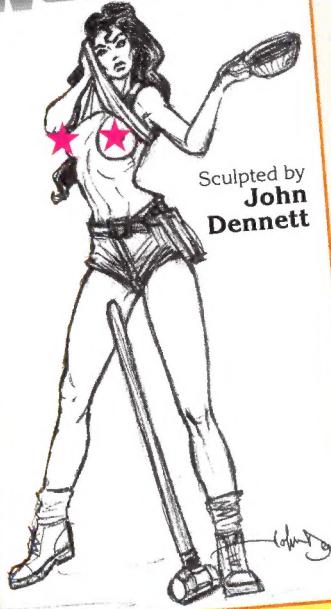
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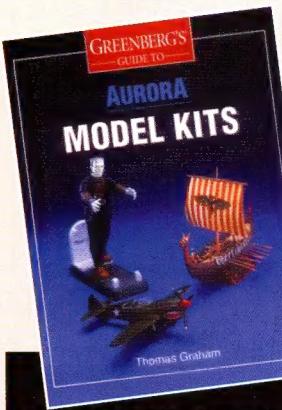
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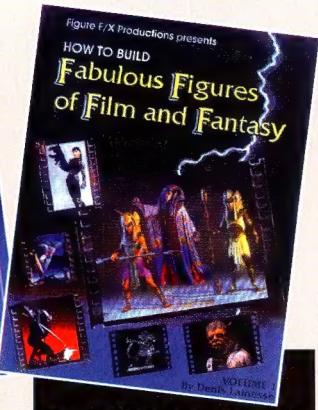
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